

THE

# AMERICAN PENMAN

SEPTEMBER, 1914

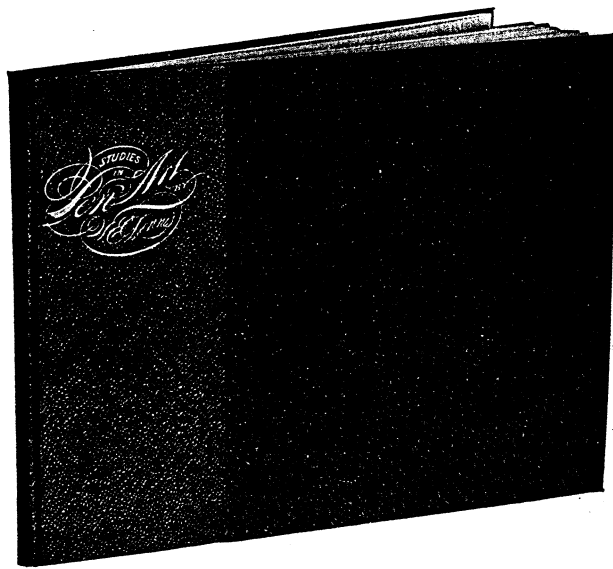


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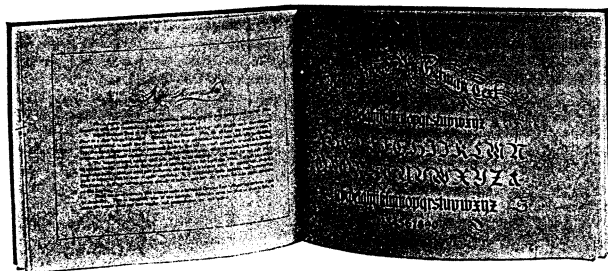
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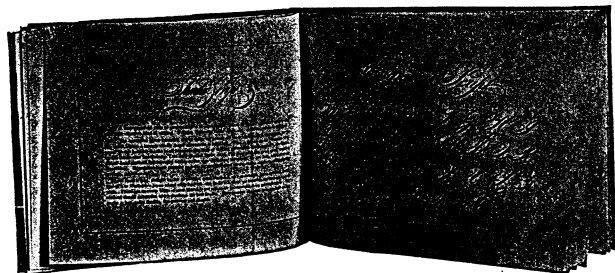
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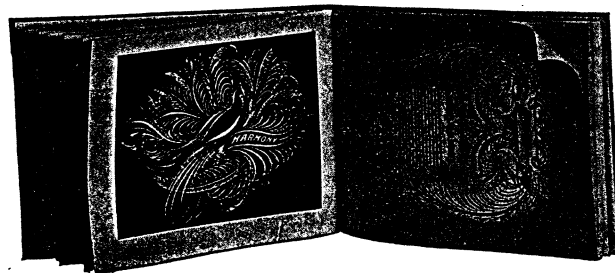
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# The American Penman

Entered as second class matter, October 8, 1912, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

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A Monthly Journal Devoted to the Interests of Penmanship and Business Education  
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A. N. PALMER.....Editor

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## A Little Personal Address to Our Friends Beginning a New School Year

WITH this issue begins Volume XXXII of THE AMERICAN PENMAN. The first number of the magazine was issued in March, 1884—thirty and a half years ago. The twelve numbers in each year—March to March, constituted a volume, until last year, when it was decided to issue a short volume of five numbers from March, 1913 to August, 1913, and then begin the next, and all future volumes with the month of September. The advantage of beginning a volume coincidentally with the beginning of the school year is manifest to all our readers.

Thirty years! As newspapers and magazines come and go, it is a long time for one magazine to live. Did you ever stop to think how few publications in the United States are more than thirty years old?

It so happens that the editor-in-chief of the PENMAN is far away, delivering lectures, as this article is being written. Therefore the writer, the sub-editor, is permitted to tell the readers of the PENMAN that the founder of this magazine, A. N. Palmer, is as fervently active, as buoyantly impressive and enthusiastic, and withal as physically fit as he was when he issued the first number, thirty and a half years ago.

It is a perfect thing in human life to grow always, to pass the years always growing, and always to keep the mind young. The writer of this article, uttering the combined thought of all the staff, and feeling the influence of thousands of readers who are morally part owners of the PENMAN, simply and truthfully states that it has always been the aim of the PENMAN to grow with the years and always to keep young.

Our younger friends can rest assured that we carry always an up-to-date compass, and the latest head lights so that we shall not fall into the rut of Old Fogyism.

The past year was the most successful in the life of the PENMAN. All of us who participate in making the magazine—including many, very many who have written to utter their interest in it, feel a real delight—pardonable, we think, in knowing that the PENMAN has been during the past year a widely recognized uplifting force in the realm of education. We enter upon a new year with confidence and kindness, and with malice toward none.

## The American Penman's Regular Contributors for 1914-1915

W. R. Stolte—Business Writing



**B**EGINNING the new school year. We present, as a salient feature, the first instalment of a course of graded lessons in business penmanship by W. R. Stolte, of Meriden, Conn. Mr. Stolte is in the very first rank of the younger battalion of penmen. He is twenty-four years old, and this fact is very significant. Inevitably the time will come when the younger ones will confidently grasp leadership. They will bring warmth of temperament and strong nerves. Will those who have led as experts for many years recognize the coming leadership of youth? Mr. Stolte

is a graduate of Cedar Rapids (Iowa) Business College, and his style comes from the very source of muscular movement. Last year he was principal of the penmanship department of the Northampton (Mass.) Business College. Beginning with September, this year, he assumes the place as supervisor of writing of the public schools of Meriden, Conn.

Guy R. Newberry—Business Writing



**I**N the coming January issue will appear the first article of a course in business penmanship by Guy R. Newberry, of Woodward High School, Cincinnati, Ohio, running continuously in each issue until the end of the school year next June. For several months, the two courses, by Mr. Stolte and Mr. Newberry, will appear in the same issues. Mr. Newberry is another of the younger set. This will be his first regular course, though he has contributed supplementary copies to the PENMAN for several years, and his work has been deservedly praised by penmanship teachers in all parts of the country.

# The American Penman.

Francis B. Courtney—Business Writing



**T**HERE is no way to decide authoritatively and unquestionably who is the most expert business penman in America. In any proposed contest for the honor, the names of a number of men and several women would instantly occur to a jury. But, in such a contest, we think Francis B. Courtney, of Detroit, would likely be favorite, and we also think there are few professional penmen who would deny that Mr. Courtney's work is immensely popular among professional penmen, teachers and students throughout the country. Mr. Courtney's supplementary copies have appeared exclusively in the *PENMAN* for several years. He will contribute regularly during the coming year. His copies in body writing will be directed toward inspiring ease and grace, the qualities in which he excels.

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C. C. Lister—The Pedagogy of Writing and Model Copies



**A** YEAR ago, in introducing C. C. Lister to our new subscribers, we were not able to decide in which he was greater—as penman or as teacher. The beauty of his copies is inspiring, but we think he has proved his vocation as a teacher. His text book "Writing Lessons for Primary Grades," published in 1912, has had an enormous success, and the "Teachers' Guide to Writing Lessons for Primary Grades" is one of the most fascinating text books in penmanship ever published. Last year Mr. Lister was appointed director of penmanship in the Brooklyn Training School for Teachers, one of the four

great normal schools of New York City. He will continue his series of illustrated articles for teachers on "Writing in Primary Grades," which was commenced last year.

S. E. Bartow—Or. amental Penmanship and Designing



**O**NLY the youngest and newest of our subscribers are not yet familiar with the work of S. E. Bartow, who is an associate editor of the *PENMAN*, who designs the covers, and who has during the past year contributed a course in ornamental penmanship and also in practical lettering. Of course, every professional penman in America knows Mr. Bartow, personally, through correspondence or through his published work. He will, during the coming year, contribute regularly.

H. L. Darner—Ornamental Penmanship



**W**ITH this issue begins a series of ten monthly lessons in ornamental penmanship by H. L. Darner, of the teaching staff of Brushton High School, Pittsburgh, Pa. Before going to Pittsburgh Mr. Darner was supervisor, of penmanship of the public schools of Spokane, Wash. He is a graduate of the Zanerian College, and was instructor in the Zanerian Summer School at Columbus, Ohio, in the season just passed. He expresses the Zanerian system of ornamental writing, of which he is one of the leading exponents in America, and the *PENMAN* subscribers will follow his course with added interest.

H. A. Berry—Applied Principles for Developing Letter Forms



**W**E introduce, in this issue, a comparatively new author, H. A. Berry, of Elmira, N. Y. Although this is Mr. Berry's debut into what may be called the literary branch of penmanship pedagogy, he is widely known as an expert penman and teacher. Like many noted penmen, he began real life as a telegraph operator. Later he was penmanship teacher in the Elmira School of Commerce, professional engrosser in St. Louis, penmanship teacher in Washington Business College, and supervisor of writing for People's University, both institutions of St. Louis.

He is now the New York State Demonstrator for the A. N. Palmer Company. His series of articles will be devoted to a careful analysis of the forms of each of the letters of the alphabet, and the style is designed for teachers and advanced students.

F. W. Martin—Practical Text Lettering and Engrossing



**R**EADERS of the *PENMAN* during the past ten years will feel intimately acquainted with F. W. Martin, of Boston, one of the leading professional engrossing artists of the country. He has contributed many illustrated articles to this magazine on lettering, engrossing and engravers' script, and one course of business writing. Together with rare skill in execution he possesses in high degree the qualities of logic and literary expression which go to make the successful teacher in this branch.

Joseph Galterio—Engravers' Script

**T**HE course began by Joseph Galterio, of New York, early in last year, will be concluded in the December issue after four more articles. Mr. Galterio's copies in the *PENMAN* during the past year have aroused the interest of professional penmen throughout the country.

J. G. Steele—Office Penmanship



**L**AST year the *PENMAN* instituted a branch especially devoted to bookkeepers and others who filled or desired to fill clerical positions in business houses where many business forms are in use. Two courses were given: the first by A. F. Jaksha, of L. C. Smith Bros., Portland, Ore., and the second by J. G. Steele, manager of the A. N. Palmer Company, New York branch. This feature of the *PENMAN* has received strong approbation from teachers and business houses, and will be continued. Mr. Steele will finish his course, and later we shall announce a

new contributor when the selection has been made.

Hon. George Harrison McAdam—Commercial Law

**F**OR the especial information of our new subscribers we reprint here the thumb-nail biography of Hon. George Harrison McAdam which was published last year when he entered into a contract to write his first series of articles on Commercial Law for the *PENMAN*:

"He was born in New York in 1854. He graduated from Columbia University Law School in 1876, and has practised law in New York since. In 1887 he was elected to the General Assembly of New York State. The following year he refused a nomination to the State Senate tendered him by the Democratic party of his district. He conducted the 'Legal Department' of the New York *Daily News* from 1901 to 1907. He was a writer on 'Law of Life Insurance' for the *Albany Law Journal*, and has lectured widely on 'The Law of Libel and Slander' and 'The Alleged Uncertainty of the Law.'"

As all leading educators well know, it is not enough for a teacher to *know* things; he must also be able to give out his knowledge. There are many thousands of experts in law and



other subjects, who cannot successfully teach others. Mr. McAdam, in addition to a long and successful experience in law practice in New York, is a writer well known to the magazines and great newspapers of the metropolis. His series of ten articles in the PENMAN last year set a new standard for magazine writing on this subject. Beginning with the October issue, Mr. McAdam will contribute a series of nine articles which no teacher or student can afford to miss. These articles are especially designed to show the actual *practice* of law. Mr. McAdam begins at the beginning of a typical law suit, and conducts it, both

sides, to the conclusion. Whole classes in commercial law will find in these articles material and direction for the organization and practice of a moot court.

### Josephine Turck Baker—Business English



IT is no exaggeration to state that Josephine Turck Baker, of Evanston, Ill., is the leading current authority in the United States on the subject of correct speaking and writing of English. Her magazine *Correct English* is actually a text book going into many thousands of homes each month, and her text books—"The Correct Word," "The Correct Preposition" and others are found upon the desks of a host of business men and women. She will continue the series on Business English, commenced in the PENMAN last year. As each article is complete in itself and independent

of preceding articles, the new student will be able to commence with the current article by Mrs. Baker.

### Claude L. Chamberlin Advertising and Salesmanship

IN the month of May, 1913, the editor of the PENMAN sent a letter to a large list of business college proprietors and teachers in public and private commercial schools, asking

for an answer to the question—"Shall THE AMERICAN PENMAN discontinue the publication of articles dealing with such subjects as 'Commercial Law,' 'Rapid Arithmetic,' 'Business English,' etc., and publish only articles on penmanship? Many answers were received, and, beginning with the issue of July, 1913, a symposium on this subject was printed. As our readers will recall, the overwhelming weight of opinion favored the continuance of the articles on the other branches of commercial education. Beginning with this issue, C. L. Chamberlain, of Osseo, Mich., introduces a series of six articles on "How Advertising and Salesmanship Effect the Distribution of Present Day Products and How These Services Through Analysis Yield Principles Which, Practically Applied, Accomplish Many Purposes When Men Seek to Influence Their Fellows to Certain Desired Actions."

Mr. Chamberlain has been fast forging to the front as a magazine writer on commercial and economic subjects, and is now widely recognized as an authority and also as a clear, forceful and entertaining writer.

### H. Winfield Wright - Arithmetic and Rapid Calculation



MR. WRIGHT'S course in Arithmetic and Rapid Calculation has still several months to run. It is so arranged that each article stands out in completeness, and those who absorb the concluding articles will receive the full benefit of Mr. Wright's teaching on these particular phases of the subject.

For nine years H. Winfield Wright has been director of the Commercial Department of Strayer's Business College, Philadelphia. He is the author of a text-book on accountancy and is widely recognized as a leading author-

ity in expert accounting and the science of numbers as applied to bookkeeping.

### A. N. Palmer—Letters to Teachers and Commentaries

MR. PALMER will continue his special department in Elementary Penmanship, commenced last year. Each month he will have something pertinent to say upon the problems and propositions of teachers and students, as they present themselves.

Written by Fred S. Heath, Concord, N. H.

*P. S. Goodwin,*  
*Amherst*  
*Mass.*



# Business Writing



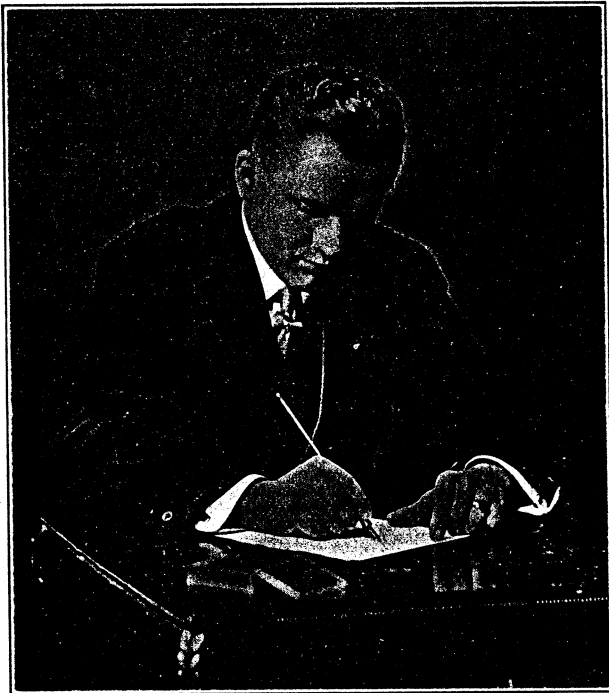
By W. R. Stolte, Meriden, Conn.

FIRST ARTICLE IN A COURSE OF SEVEN MONTHLY INSTALLMENTS

**T**HOUSANDS of young men and women are holding good positions to-day because they had the ambition and perseverance to master a plain, rapid, legible, business hand. There is abundant evidence that the commercial world is gradually awakening to the importance of good writing. It is surely accepting and adopting easy muscular movement penmanship.

It is a peculiar fact that few people agree as to what constitutes practical business writing. Some prefer accuracy; others speed. In order to make much progress in the mastery of muscular movement penmanship, it is necessary to have a well established idea of model business writing. Extremely accurate writing is of no great value, not even for copies or models. I think it tends to discourage rather than advance those who have a keen perception of their own deficiencies, while on the other hand "slap dash" business writing which

ILLUSTRATION No. 1



W. R. STOLTE IN CORRECT POSITION

appeals to a great number would not serve for copy, because it does not develop a definite conception of that which is correct or incorrect.

I call any writing good that is written with a fairly rapid movement and with a certain amount of detail. By detail I mean loops where there should be loops, retraces where there should be retraces, and over and under motions wherever they occur. Practical writing should be written on an average of twenty words a minute, otherwise we can hardly call it practical.

## Materials

To secure best results in writing it is necessary that you be supplied with good writing materials. By using an inferior quality of pens, ink, and paper, progress is retarded and the work is discouraging. Select a good quality of paper in loose form. The "Palmer Method" water-marked paper is one of the best penmanship practise papers on the market.

**Pen Holders:** A good pen holder for general use is made of soft wood in plain or black enamel. The all-wood pen holder which is sold by The A. N. Palmer Co. is a good one.

**Pens:** They should be of the best quality. Do not use too fine a pen or a stub or fountain pen for practise work, because they tend to discourage easy movement and application. The Palmer Method No. 1 or No. 9 are two of the best business pens made. I would suggest that you start with a No. 1, and after your movement has become lighter and easier, change to the No. 9.

**Ink:** A good quality of ink should be used. It should flow freely. Some students prefer a black ink, others prefer a blue or blue black. After much experimenting I have secured a combination which I believe to be the best ink for practice and general use. To those who want to make this ink I would suggest that they procure a slate slab, with a glass cover, similar to the one shown in illustration No. 1. Fill the ink-well half full of Higgins Eternal black ink, allow to stand open a few days. After a period of a week or so add a few drops of the Higgins Eternal daily until the ink produces a line that is quite black. It will be found that the ink when at this stage is a little too thick for practical use, therefore we must thin it. I use Diamond Blue ink for a thinner. The reason for using this ink or any good blue ink for this purpose is that it thins the black ink without destroying the quality of the line. After this thinning process has been used for about a month it is best that we throw away all the ink in the ink-well and begin anew. To avoid having your ink become dirty because of the accumulation of dust, it is advisable to keep it covered when not in use. It will be found necessary to stir this ink occasionally because of the difference in density of the ingredients.

## Position

One of the first steps in the acquisition of a good hand is the development of a natural, healthful position. As we proceed in the course, it will be observed that muscular relaxation is absolutely necessary and is acquired only through a natural position. A natural writing position is one which is suited to your individual case. This is found to be logical when you observe how people differ in size and weight. We could hardly expect, and it would be useless to advocate, the same position from a rather corpulent person and one of the "bean pole" style, because, naturally, they are not of the same size and consequently will not write in nor find it possible to assume the same writing position. Illustrations No. 1 and No. 2 are intended to aid you to discover what is best for you and your writing.

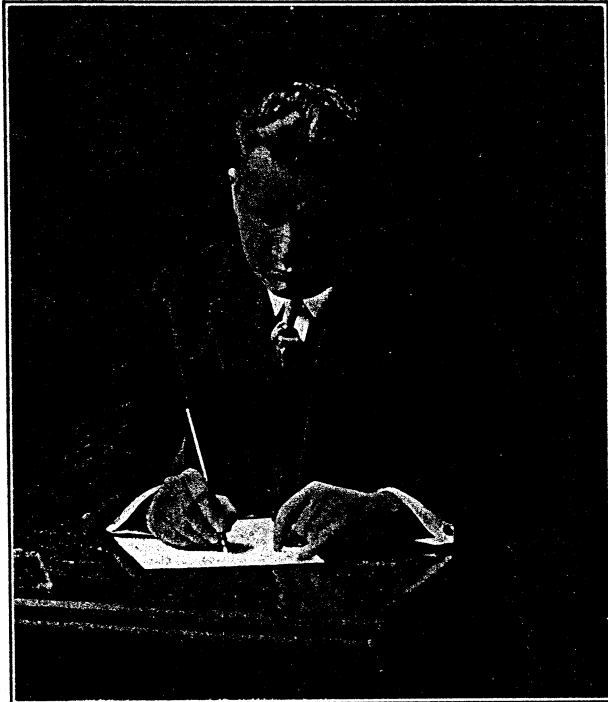
To begin with it is very essential that we keep our feet flat on the floor, not in any precise position but in a comfortable one. Sit squarely and fairly erect and far enough from the edge of the desk so that the body may be bended at the hips slightly and not touch the edge of the desk. It is best when determining your correct position to practise assuming it without the pen holder in the hand. After you have seated yourself according to the above suggestions, place your arms comfortably upon the desk, bending them at right angles with the left hand slightly to the right and forward of the right



hand. It will be observed that the right hand is almost directly opposite the center of the body. See illustration No. 2.

Now, if your arms are in a perfectly relaxed condition you will find that they rest almost entirely upon the large muscle just forward of the elbow and that there is considerable open

ILLUSTRATION No. 2



space between the hand and the desk or paper and that the hand rests gently upon the tips of the third and fourth fingers. See illustrations No. 1 and No. 3.

The next step in the acquisition of correct writing position is the position of the paper. When you have assumed the correct writing position, place the paper so that the lower left-hand corner is directly opposite the center of the body and that the upper right-hand corner is directly opposite the lower left-hand corner; when the paper is in this position it is correct for those whose forearms are long enough to reach the top, naturally. If you are a short person it will be necessary for you to pull the paper downward and to the right a little. On the other hand, if you are a tall person and have rather long forearms it will be necessary for you to push the paper a trifle forward and to the left. Find the correct position for your individual size. Experiment with this position until you have secured one that's natural and comfortable. The body should support its own weight and only the weight of the forearms should rest upon the desk. If your position is correct your head will be far enough from the paper to insure protection for your eyes. It is impossible to acquire the proper amount of movement or in fact to do any good work in practical penmanship unless the body is well relaxed. It is well to keep this matter in mind until this relaxation is natural.

## Movement

When you secure correct position you will find that by pushing and pulling your right arm around that it rolls easily upon the large muscles upon which it rests. It is this movement that has led to the use of the word "muscular," to distinguish it from the movement of the fingers which is usually referred to as finger movement. It is evident that muscular movement is the right kind of movement for practical writing because greater power can be secured from the larger muscles, thus enabling the user to write more easily and for a greater length of time than if the fingers were used to propel the pen along.

If you thoroughly understand what constitutes a good writing position and have determined upon your natural position we are now ready to take up the pen. Hold the pen naturally. Do not grip it tightly. In illustration No. 3 observe where the pen holder passes the knuckle joint. This position may be about right for you. However, if the pen holder tends to drop a little let it do so if it is natural.

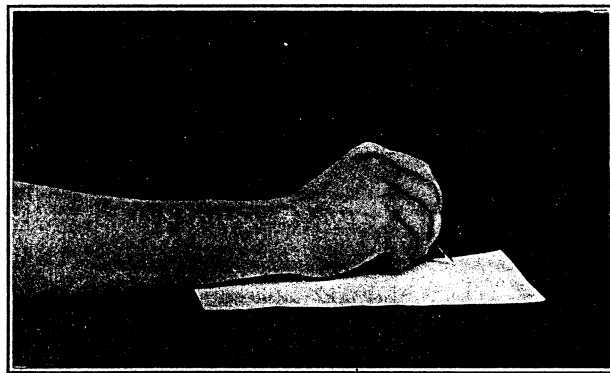
Years ago we were taught to hold the wrist level and point the pen holder directly to the right shoulder. In this position no one can write easily and well, as it is impossible to see where the pen is writing and it also cramps the muscles of the arm because *such a position is not natural*. The wrist should *not* be level and the pen holder should *not* point to the right shoulder, neither should the wrist turn over on the right side, thus causing the pen to be dragged along instead of pushed.

## DRILL 1

Every exercise is a result of motion, therefore, we may call it a movement exercise. It will be readily seen that Drill 1 was made with the pen going forward and backward, or that it was made by pushing and pulling the pen. Therefore, we may call this a "push and pull" exercise and you will understand that it was made by pushing and pulling the pen forward and backward. Let us now assume the correct position and observe how the exercise was made and how large. The size of the exercise in Drills 1, 2 and 3 is two spaces or the distance between the three lines upon your practice paper.

Let us see how easy it is to push the pen forward and backward without it striking the paper. Do this slowly at first, studying your arm to see how the muscles roll or work inside. Observe the direction of your push and pull move-

ILLUSTRATION No. 3



ments. If you are in a correct position and are pushing and pulling correctly the general direction of your movements will be toward and from the center of the body. Let us increase

COPY No. 1



# The American Penman.

Mr. Stolte—Continued

our speed a little until we reach two hundred strokes per minute. Do not go faster than that because it is not inducive of uniform movement. Do not go much slower because it does not produce movement.

If you have determined your line of direction and the general application of this movement, let us try making the exercise with the pen on the paper, starting with the up stroke and counting one, one, one, on the down stroke. A little practise will give you the correct speed. When the pen has traveled one-third the way across the paper, move the paper with the left hand, which serves as a paper weight only, and begin again, move the paper again when the exercise is one-third the way across. The appearance of your exercises at first will tend to discourage you because of their ragged appearance, but with a little practise they may be made quite evenly and compactly. Remember that it is not perfection of copy that you are working for, but perfection of movement.

## DRILL 2.

Let us study Drill 2. Notice the little arrow indicating the direction of movement. We can readily see that the first exercise was made by rolling the arm on the muscle instead of pushing and pulling as we did with No. 1. Experiment with this rolling movement, letting the pen travel several times around in the air until you have gotten it fairly under control and let it down on the downward stroke when it is going in the direction as indicated by the little arrow. Remember that the motion preceding the contact of the pen to the paper should always be in the direction of the stroke that is to be made. Practise this exercise, thinking, round, round, round, at a speed of two hundred per minute as in the preceding exercise. Practise this exercise. Move your paper when the pen has traveled with the oval half way across the page. A little practise will soon give you the ability to make both the oval and the push and pull exercises quite smoothly.

## DRILL 3.

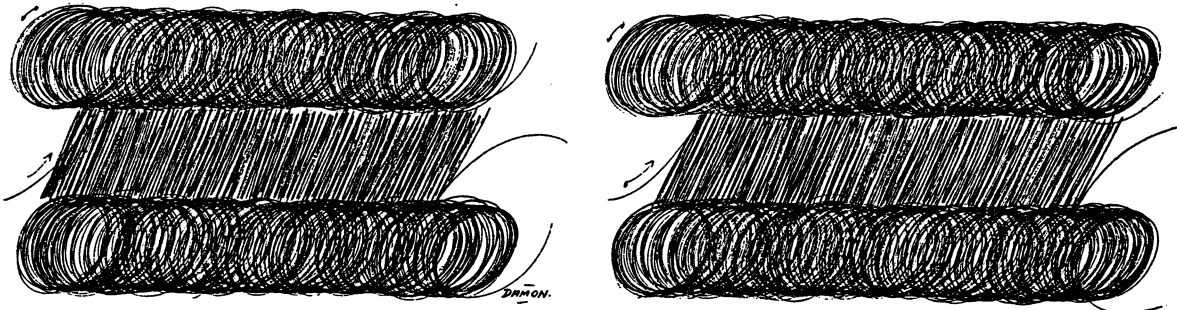
Drill 3 is nothing more than a repetition of Drills 1 and 2, excepting that the exercises are continued all the way across the page. You will notice that in Drill 1 we went one-third the way across, in Drill 2, one-half the way across, and in Drill 3 we go all the way across. The reason for this is that we must develop pen scope. By pen scope I mean the distance that you may write and maintain a uniform slant. At first it is not so very great, but a little later it is developed until it reaches nearly across the page.

## DRILL 4.

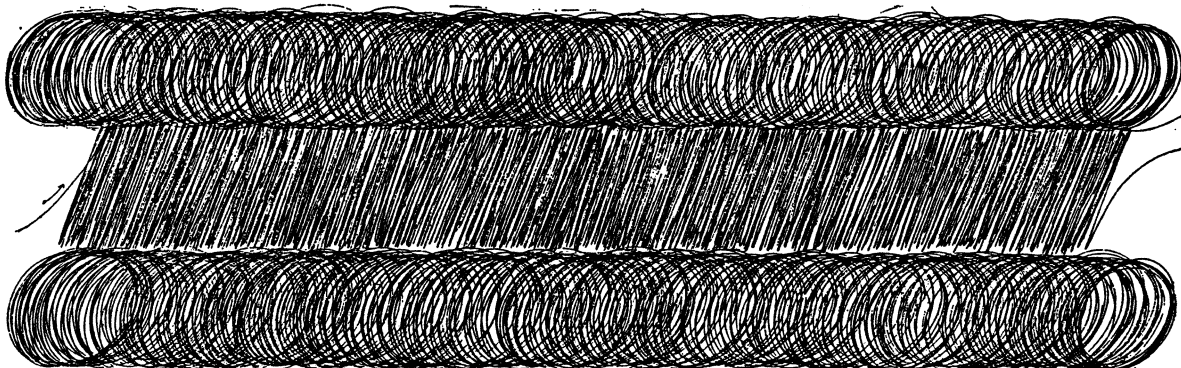
If you thoroughly understand the correct writing position and have practised Drills 1, 2 and 3 faithfully, we are now ready to take up the study of letter development. If your movement, however, is not free, I would suggest that you review Drills 1, 2 and 3, making about three pages of each. Do not be satisfied with a few pages of each drill. It takes practise and lots of it. After making a thorough review of the beginning oval let us stop for a moment and study Drill 4. We should study each drill before practising it. Illegibility in writing is due more to lack of observation than lack of skill. We must know what we are expected to do before attempting any letter or any drill.

Writing is principally a matter of the mind. If we have a perfect conception of a good letter or exercise and thoroughly understand the movements made in the making of it, we have made a great step toward good writing. Think correctly and the hands will act definitely. Mental assimilation is of more consequence just now than manual practise. If we look at the ovals in Drill 4 we will notice that they are made by rolling on the muscle toward the left, going round, round, round. We will notice that the ovals are two-thirds as wide as high and that they are made at a height which is the distance between two lines on your practise paper. Assume a correct position. After you thoroughly

COPY No 2



COPY No. 3

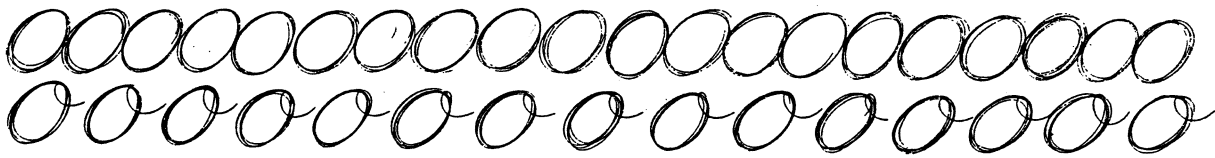


understand what is expected and what you want to do and roll the arm on the muscle, without the pen touching the paper. Accustom yourself to a single space height. A continuous movement is necessary. Do not stop between ovals. Let your pen travel in the air a few times around the first one, letting it strike on the downward stroke while in motion, making about five or six revolutions. Count in the mind 1, 2, 3, 4, 5, or out loud if it helps. After you have completed one oval do not stop, but let the pen leave the paper at the base line, while in motion, and travel around and upward until it begins on its downward journey, at which time you will strike the paper as you did in the first one. Continue this exercise until you are about one-third the way across the paper, then move the paper with the left hand. Make no less than one page of this exercise before attempting the second line. You will notice that Drill 4 is a development of capital O and that capital O is the same as the oval excepting that it is finished with a loop at the top. Notice where the loop occurs. It is not exactly at the top, but a little to the right. A misplaced loop in the finish of capital O makes the appearance of several different slants on a line. We should practise all oval exercises so that the slant will agree with the straight line exercise made previously and which we understand are made toward the center of the body. All should be uniform and the spacing throughout should be regular. In the development of capital O we do not go around so many times. We go around about four times, counting, 1, 2, 3, 4; on the fourth count we finish with a loop at the top. The beginner will usually finish with a straight line to the right. This is incorrect. Observe how the motion is upward at the finish. Care, however, in the ending of letters remedies much uncertainty in reading. Do not leave an exercise until you have made at least a page and if you are not satisfied with the appearance of that page make several more.

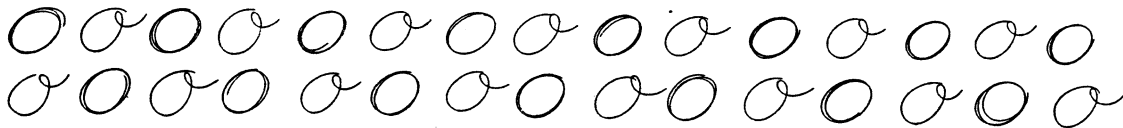
#### DRILL 5.

The value of the first oval preceding the capital O in this drill is that it serves as a starter. Do not lose sight of the fact that a continuous movement is necessary. Let your pen leave the oval at the base line, let it travel below as previously suggested and until it begins on its downward journey, then let it strike the paper while in motion, making one revolution and finishing with a loop and upward motion. In this way we have made the capital O. Make the O as tall as the oval preceding it.

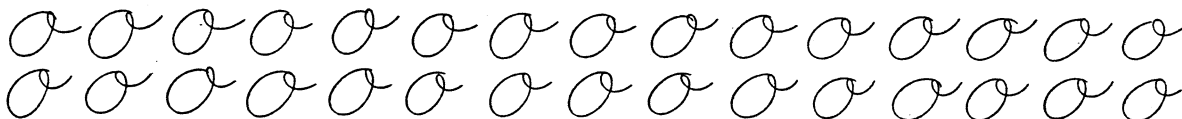
COPY No. 4



COPY No. 5



COPY No. 6



#### DRILL 6.

If you have now developed a fairly light movement we can take up the O separately. We must reduce the size of capital O a little, having it occupy about three-fourths the distance between two lines. Many students make the mistake of stopping after each letter. Do not do this. This letter is nothing more than a single oval with a loop. We make the ovals with movement, therefore we should make O with movement, counting, 1, 2, 1, 2, 1, 2, at a speed of about sixty-five per minute. The speed is easily determined if you take the trouble to practise with a watch before you.

#### DRILL 7.

Before attempting the capital A it is best that we understand the movement which is used in the making of it. The beginning stroke of A is nothing more than the beginning stroke of the oval, therefore we will practise the oval and instead of finishing with a loop as we did when making capital O, we simply see how nearly we can cut the oval in two with our upward stroke. Do not let your upward stroke appear outside of the oval. Now to avoid doing this we must check our motion or stop. When we have stopped at the top we let our pen drop below the line while on the paper in the same application as our beginning stroke which is curved. In this way we have developed capital A.

If you fail to stop at the top you will get a loop. Practise Drill 7 faithfully. It will help you.

#### DRILL 8.

Drill 8 is very similar to Drill 5. The oval and the beginning stroke of A are exactly the same. We must bear in mind, however, that A is closed and we must stop at the top to avoid a loop, and that A is finished below the line with a curved stroke. You should use a continuous motion letting your pen travel from the oval to the A and from the A to the oval and so on until you have covered about one-half the distance across the page. Then move your paper and continue.

#### DRILL 9.

Capital A is an excellent movement exercise. See how easily you can make them with a continuous movement, rolling on the muscle. Do not be content with a few pages of this letter. I would say that 10 pages of the capital O and capital A would be about right.

# The American Penman.

Mr. Stolte—Continued

DRILL 10

Drill 10 is intended to show the development of the small letter "o" and its similarity to the capital O. The movement used in the same excepting that it is gradually diminished until it is the height of the small letters. The height of a small letter in business writing should be about one-fourth the distance between two lines. A little later when you have developed more control we can make them a little smaller. They should be connected with an under motion. Make several lines of the first group diminishing gradually. Be careful to stop at the top in both cases to avoid loops.

DRILL 11.

The arrows in this letter indicate the stop and under motions. Study them carefully. First make "o" singly until you have developed the ability to stop at the top. Next make them in groups of two until you have developed the ability to stop at the top of the second "o" and at the finish of each. Next make them in groups of three, then four, then five. O should be practised then with four groups of five each on one line. Be careful that you close them at the top to avoid mistaking them for small letter "u" or an "a". Slide easily between the letters. If you have light movement this sliding principle will come easily.

DRILL 12

Notice the similarity of the small letter "o" to the beginning stroke of capital C. It is curved. Most people make it

straight. The curve of the first stroke in capital C determines whether or not you get a good letter, providing you have used movement—muscular movement. Get this exercise well fixed in the mind and attempt it, counting 1, 2, 1, around. When you are sure that you have gotten the correct start try the capital C separately. C is a hard letter and will require a great deal of conscientious practice.

DRILL 13

The application of movement in this drill is the same as in those preceding, beginning with the usual over motion, being careful to finish with an upward stroke but not too high.

DRILL 14

Watch carefully the slant of your beginning loop and the finish. This is also an excellent movement exercise.

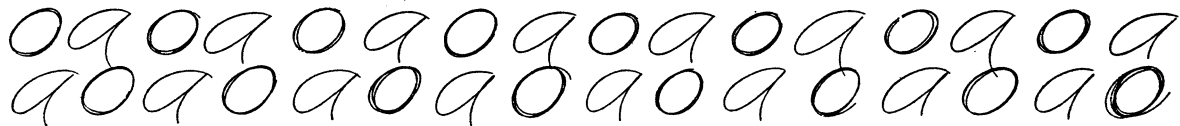
DRILL 15

Let us go back to Drill 2. You will remember that we made the oval by letting the pen strike on the downward stroke going toward the left. Let us practise this exercise now with a reverse movement. Instead of starting on the downward stroke, let us start on the upward stroke. Practise Drill 2 for a time. Now let us try Drill 15. Notice that this is a single-space, continuous, reverse oval. The value of the reverse oval is this: it develops an easy over motion which is so essential to smoothness in writing. Make a page of this exercise.

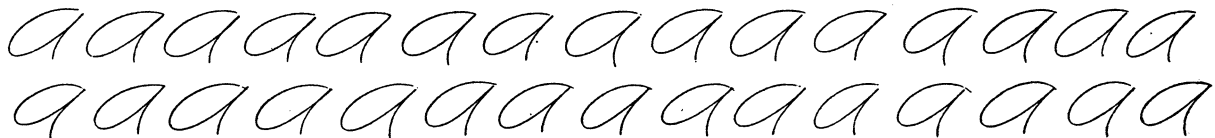
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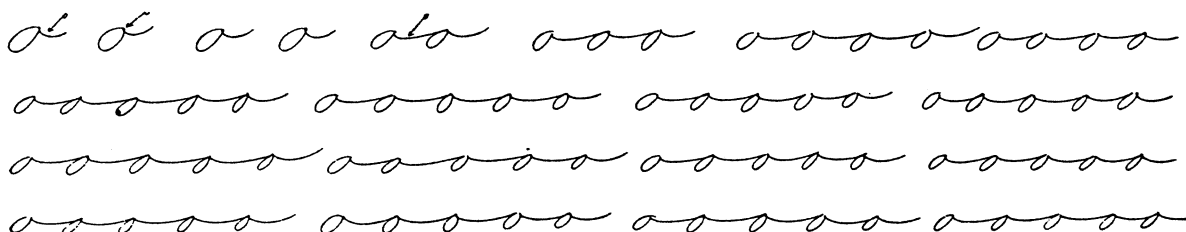
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Copy No. 10



Copy No. 11



### DRILL 16

You will notice that in the development of small letter "m" three motions are used, the over motion, the push and pull, and the under motion. The over motion is developed through the reverse oval. The uniformity in slant of the downward stroke is developed by the push and pull and the connecting stroke and the finish is the application of the direct oval. We now have the three basic principles of writing. Start out with the push and pull, gradually widening them until you feel a desire to round out at the top, in other words, apply the reverse movement. After you have made this exercise a sufficient number of times you will find that this rounding-out process is not difficult. Let us try the large over motions in groups of three connecting with an under motion. You will observe that we are making now small letter "m" in groups of three. We count in this exercise 1-2-3, 1-2-3, 1-2-3, or over, over, under, over, over under.

We make the small letter "n" with precisely the same motion, excepting we have one less over motion. The count is 1-2, 1-2, 1-2. See how easily rather than how well you can do these exercises in the beginning and in time you can do them both easily and well.

Do not grip the pen holder tightly. Relax the muscles. Each exercise should be made without stopping the motion or without raising the pen, thereby cultivating continuity of movement.

### DRILL 17

We are now ready to make the small letter "m" in groups of four. If you find that your movement is not free enough to make the letters as round and as easy as you might, go back to Drill 16, and make several pages of it.

### DRILL 18

Small letter "n" is very similar to small letter "m". It is made in groups of five, four groups on a line. What trouble you have with "m" you will very likely have with "n". If you do, review Drill 16, and the reverse oval.

### DRILL 19

We have here the push and pull exercise. Gradually widen out until we have an under motion at the base line. By diminishing this exercise we can readily see that we have one which is similar to the small letter "i."

### DRILL 20

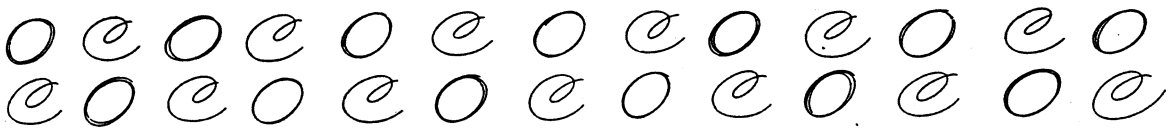
After we have developed an easy under motion we are now ready to take up the practice of small letters "i" and "u." You will notice that the small letter "i" differs from the last exercise in Drill 19 in that we have a straighter downward stroke and more regular and wider spacing. This is easily acquired if you will slow up gradually on the downward stroke. Do not stop, however, for that will make an angle at the base line. This slowing up process on the downward stroke develops uniformity in spacing. The count is 1-2-3-4-5.

Next take up small letter "u." The small letter "u" is the regular spacing of two "i's." After the second downward stroke slide between letters, using the same motion which was developed in Drill 19 and which is nothing more than an application of the direct oval with the push and pull. In the word "mum" we find that the small letter "u" is an under motion following "m." This is our first application of movement to a word. If you can not make this word easily you had better review the beginning drill.

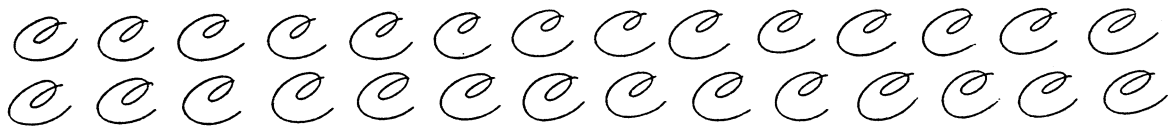
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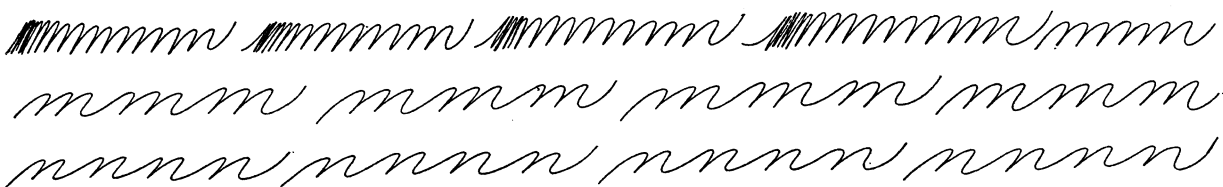
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Copy No. 15



Copy No. 16



# The American Penman.

Mr. Stolte—Concluded

Copy No. 17

*mmmm mmmm mmmm mmmm  
mmmm mmmm mmmm mmmm*

Copy No. 18

*nnnnn nnnnnn nnnnnn nnnnnn  
nnnnn nnnnnn nnnnnn nnnnnn*

Copy No. 19

*wwww wwww wwww wwww  
wwww wwww wwww wwww*

Copy No. 20

*uuuuuuuuuuuuuuuuuuuuuuuuuuuuuu  
uuuuuuuuuuuuuuuuuuuuuuuuuuuuuu  
muuuuuuuuuuuuuuuuuuuuuuuuuuuuuuu*

## In The American Penman Gallery



J. H. BACHTENKIRCHER,  
Supervisor of Writing,  
La Fayette, Ind.



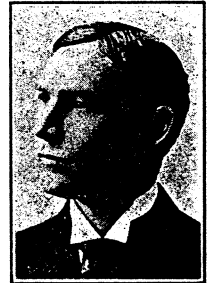
H. C. WALKER,  
Supervisor of Writing,  
St. Louis, Mo.



H. C. CUMMINS,  
State Normal School,  
Cedar Falls, Iowa.



T. W. EMBLEN,  
Supervisor of Writing,  
Elmira, N. Y.



O. L. ROGERS,  
Supervisor of Writing,  
Ft. Wayne, Ind.

Written by S. Tucker, Boston, Mass.

*A B C D E F G H I  
J K L M N O P Q R S  
T U V W X Y Z & Co.*

Page taken from an examination submitted for THE AMERICAN PENMAN Certificate of Proficiency by T. O. Lloyd, pupil in Bowling Green (Ky.) Business University, W. C. Brownfield, teacher.

Bowling Green, Ky.,  
June 17, 1914.

The G. N. Palmer Co.,  
New York.  
Gentlemen,-

Find enclosed seventy-five cents for a certificate of proficiency, which please send me if my work is up to the standard.

The American Penman has inspired me very much in my efforts to become a good penman. I am always glad to get it.

Very truly,

T. O. Lloyd.

Georgia Land

(School Song)

By Frank L. Stanton, Atlanta

Tune: "Maryland, My Maryland"

I

Love, light and joy forevermore,  
Georgia Land, dear Georgia Land!  
The world finds welcome at thy door,  
Georgia Land, dear Georgia Land!  
Thy star-crowned hills and valleys sweet  
Their litanies of love repeat,  
And night and morning singing meet:  
Georgia Land, dear Georgia Land!

II

Where'er thy loving children roam,  
Georgia Land, dear Georgia Land!  
With thee their hearts are still at home,  
Georgia Land, dear Georgia Land!  
Where'er the wanderer's pathway lies  
In dreams he sees thy blessed skies,  
And hope doth like a star arise,  
Georgia Land, dear Georgia Land!

III

Blest be thy holy hills and plains,  
Georgia Land, dear Georgia Land!  
The sunlight twinkling through thy rains,  
Georgia Land, dear Georgia Land!  
God have thee ever in His keep  
From mountain wall to stormy deep,  
Until upon thy breast we sleep,  
Georgia Land, dear Georgia Land!

# Advertising and Salesmanship

By C. L. Chamberlin  
Osseo, Michigan

## Part One—The Selling Process

### FIRST ARTICLE

**T**HE greatest problem which affects modern business conditions is that of marketing the product. Money will buy more raw material, hire more workmen, build more factories, construct more railways, cars and ships. Only the combined service of ADVERTISING and SALES-MANSHIP can sell more goods. Hence increasing present demand, widening the market, developing new uses, selling a wider range of users or consumers—this is the standing function of advertising and salesmanship—the heart of modern commercial enterprise.

We shall not attempt an exact definition of either subject nor even seek to distinguish closely between them. In general, whatever is done to bring about a change in ownership, whether it appears in print or is expressed orally is included under the general expression, the selling process. Usually the printed or written appeal is considered as advertising and the spoken words as salesmanship. The two taken together result in marketing, that is, selling, some commodity, a material object, time, service or other thing of value.

The process of influencing men to buy is wholly mental and has its foundation in the science which relates to mind action, namely, Psychology. Although a series of steps may be recognized in the selling process it is hardly possible to fix the limits of each. They fade into each other in successive order which we only distinguish after the new condition is actually existent.

#### The First Step

The first step is to arouse the interest of the prospective customer known in business as "the prospect" and so designated in these articles. Before the prospect buys, before he thinks of buying he must be interested at least to the extent of giving attention. Hence the first step is to catch the attention sufficiently to hold it while saying words that will arouse interest and lead to a continuance of the attention while further efforts are being put forth to influence the prospect to buy.

The attention is sought in many ways. The oral statement of the living salesman corresponds to the heavy type headlines with which we are familiar in magazine advertising. When the prospect, reader or personal buyer, is naturally supposed or known to be interested in the goods to be offered, it is sometimes unnecessary to resort to special means but to state in definite words the nature of the commodity offered. Thus the traveling salesman says, "I am representing the X. Y. Company and am introducing a new line of coffees, teas and spices which we are not only willing and glad to place on trial with any other brand on the market, but are ready to place them with retailers on a plan which prevents all loss to them in case the goods should not sell well." Naturally, the retail grocer is interested in a line that courts trial and the mention of the plan to prevent loss for merchants trying them interests him, since he has all to gain and nothing to lose.

#### Opening Statements to a "Prospect"

If the prospect is not definitely known to be interested in the commodity, the opening statements must arouse curiosity or assure in some way the fact that there is in existence an article which exactly fills some want, or that the proposition is one that cannot bring loss to the investigator. The idea is to get the prospect's attention and hold it until some sales argument or appeal can be expressed and so affect the reader or listener as to hold him until the sales statements are completed. This depends upon the law of mind known as Suggestions. Merely suggesting an idea will induce belief in it unless there is already present a stronger reason for not believing. The only fault in making this suggestion is in not stating it in a manner which conveys even temporary conviction

in its truthfulness. It must not be overdone, or the prospect refuses to entertain the idea even for the few seconds while other statements are being added. It must not be too weak or it fails to hold the proper time.

Examples of Suggestion designed to gain the attention from the beginning are: "Would you buy an auto if the upkeep, excluding fuel and oil, did not exceed \$20 a year?" Here the intent is to get the attention through this question, the inference being that the auto to be offered can be maintained yearly for that sum contrary to the general opinion that all autos require much greater expenditure. The danger lies in the fact that the prospect may consider the inference impossible. Yet the jar given his mind by the suggestion is likely to lead to temporizing, counter questions, and other statements if the salesman is personal or to the reading farther if the question appeared as the headline of an advertisement. Used on an outdoor sign or street car card, the name of the car advertised should follow the question, as "The YZ car yearly upkeep averages \$20. J. Smith, Agent." Here the inference is that the aroused and interested reader will call on Smith and at least argue the point with him.

#### Particular Statements About Your Commodity

Having secured the attention, the next step is to arouse the interest in the particular commodity offered. The nature of the goods will effect the appeal that follows. Men part with small sums easily; a series of arguments are not needed to induce a man to buy a package of gum, 5c. Suggestions to "Try New Rose gum this time—all dealers, six sticks, 5c.," may sell quantities of the new brand. "Try \* \* this time," implies that one is accustomed to inquire for most any brand or simply for "gum." "This time" ask for "New Rose" brand, try the new brand. If greater effort is required, add some one quality of the article "Treat yourself to a glass of QUIXALE—stops thirst, cools the mouth these hot days—all dealers, 5c." The quality of stopping thirst and cooling the throat appeals during warm weather.

When the commodity is of high price, especially if it is semi-luxurious in nature many more statements must be made. Not only statements but what is called "reason-why" copy must be used in advertising and similar expressions, stated orally. Exact reasons must be given why the prospect should buy. The article must save him time, money, labor, or afford ease and convenience in performing his customary tasks, or in the case of men of wealth, the article must afford sufficient enjoyment, amusement, recreation, or otherwise favorably affect the buyer in order that he be persuaded to go to the trouble and expense of bothering with it. People of moderate means must be shown that the article will save time or labor, as an automobile to ride to the place of daily occupation; that it actually enables the buyer to make more money directly, as a peanut slot machine at the grocer's door, or to save money and time, as a cash register to make change and keep records. Again, prospects must be convinced that they are able to afford the stated sum merely for their personal pleasure or recreation, as in case of player piano or victrola. The appeal must apply to the individual or to a class of individuals in the case of an advertisement. It often happens that an article is a necessity for one; a convenience for another, and a luxury for a third. In such case the first appeal of the advertisement must either open on some common ground of approach and cover the three uses in separate paragraphs or, failing a common approach, it must appear in separate advertisements, each being directed to a separate class. Personal salesmen ascertain the position of the individual and omit all talk not directly applicable.

Under the head of arousing interest, may properly fall the complete description of the commodity, quality of material



and manufacture, adaptation to purpose, thoroughness of meeting its purpose, high quality and suitable price or low price and suitable quality. Above all these statements must show the complete adaptation of the commodity to the needs of the prospect. As previously stated, arousing interest will gradually shade into the next step, instilling desire, so that the point of division cannot be determined. Before the simple description is finished the prospect may be filled with a desire to purchase and may only be waiting a statement of its adaptation to certain personal needs, the price and manner of making payment. The printed advertisement must cover all classes, or deal with each class separately. In either case, it must be reasonably complete and the busy man who quickly knows that he wants to buy may skip details and seek terms. The personal salesman follows the lead of his prospect, cutting short details and coming soon to terms when he sees that the sale is made or dwelling at length, adding details when more information is desired.

The key to instilling desire is appeal to the prospect's need and a showing of how he can use the article to his own gain. The manner of making such appeal will be given in the next article.

SUGGESTIONS FOR APPLICATION OF THIS ARTICLE

1.—State words to catch attention as headline in an advertisement or opening words for personal sale which you would

apply to a book of funny stories, a fly trap, a lot in the suburbs, to induce a wealthy man to send his daughter to a business school.

2.—Write words that will send a busy man into a store after "XL" bread when his wife mentioned "THREE X" bread.

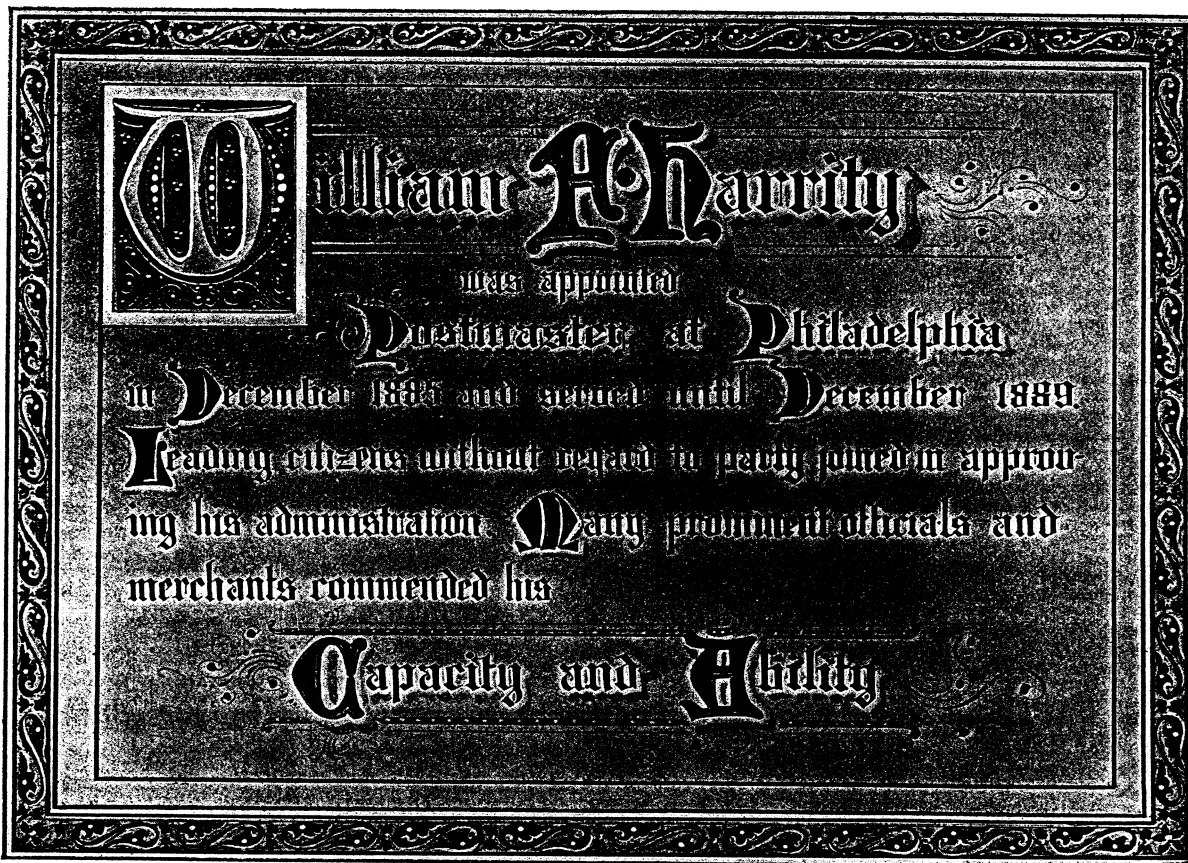
3.—How would you seek to interest a farmer in a local telephone; a local merchant in buying a typewriter for his personal use; a lady in a book of recipes when she is already a good cook?

4.—What arguments would you state tending to influence a student in stenography-typewriting to induce her to study penmanship?

5.—Outline an advertisement to sell an electric fan to a home of \$800 annual income, a home of \$10,000 income, a home of \$100,000 income. What would be the difference of appeal? Would these three be practical as sales policies? Why or why not?

[NOTE.—Any reader who wishes to write out any or all of the foregoing suggestions and forward them to the writer will receive them back with criticisms carefully indited, provided the sender encloses a stamped return envelope with each set of papers. Otherwise no papers will be returned to senders. Business men may make personal application of the foregoing plans and forward copy for criticism under the same conditions. Do not omit the stamped envelope when making inquiries or sending MSS. which are to be returned. Address, C. L. Chamberlin, Osseo, Michigan.]

Album Page, Engrossed by S. D. Holt, Philadelphia



Miss Louise Wise, the efficient Supervisor of Writing in the Public Schools of Hoquiam, Wash., has accepted a position in the High School of Tacoma, Wash.

E. F. Timberman has accepted a position with the Missoula (Mont.) Business and Normal College. Mr. Timberman is a prominent shorthand and penmanship teacher in the Northwest, and is at present with Allen's Business College, Spokane, Wash.

John Griffith, of Pocatello, has accepted the appointment as instructor in penmanship in Heald's Business College, Reno, Nev.

Overlooking Mexico

Certainly the pen is mightier than the sword, but what a lot of penmanship would be needed to keep Haiti permanently pacified.—Bloomington (Ill.) Bulletin.

Why the Editor Looks So Well

I have been trying the simple life lately and imbibing pure, fresh country air and food (the latter largely produced in cans from the village grocery). There is a lake attached to the proposition, and I have bathed therein with the result that all my friends congratulate me on my improved appearance.—The Canadian Educator (Montreal).

## *The American Penman.*

By Francis B. Courtney

Copies for Advanced Students in Manuscript Writing

Men who climb do not spend any time thinking about "luck" they can't afford to; they just roll up their sleeves and dig in.

Don't waste time comparing your job or your pay envelope with others and don't think that you are entitled to promotion simply because the firm has kept you on the pay roll for ten years. Success is not a matter of luck or years it is the result of doing something that is worth while.

Many do with opportunity as children do at the seashore; they fill their little hands with sand then let the grains fall through one by one till they are all gone

Four things come not back; the spoken word; the sped arrow, the past life and the neglected opportunity.

An honest industrious boy is always wanted. He will be sought for his services will be in demand he will be respected and loved he will be spoken of in high words of commendation he will always have a home he will grow up to be a man of known worth and character

# Business Efficiency Result of School Training

By J. F. Sherwood, International Business College, Fort Wayne, Ind.



DO you ever notice the "Bankruptcy" sign hanging on the outside of some business house? I am sure that every one of you have. What does it signify? It signifies that the firm has become insolvent. The liabilities have become greater than the resources. Creditors are de-

manding a proper settlement of debts contracted. Yes, and that is not all. It signifies that there must have surely been a lack of Business Efficiency. There has been a lack of judgment in running that particular business. When men go into business it is to make a profit and everybody expects them to make a profit. No one will patronize a bank if they know that it is not being managed so as to insure a profit, neither will they patronize any firm or business house of any kind if it is not prosperous. To be prosperous they must be enjoying a profit from their endeavors. But, we ask, "Why did they not make a profit?" Other men are making a success of the same business, and often with no better chance than the fellow who has the "Bankruptcy" sign outside of his place of business.

## Why Some Are Bankrupts and Others Succeed

We know that this is true, and I am going to tell you why some people fail in business while others make good and prosper from year to year. It is because people lack Business Efficiency. We can see the "Bankruptcy" sign on some people's faces when we meet them on the street. There seems to be a famine of "Manhood Plus Efficiency." I believe that if you examine the men behind the business that has "failed" you will find that the management lacks efficiency or that they have employed men who were wonderfully short when measuring their efficiency. What the business world is in need of more than anything else to-day is more *man*, rather than more *men*.

No one can afford to employ men who do not possess such qualifications as: Health, Honesty, Open Mindedness, Tact, Knowledge of the Business, Courage, Initiative, Enthusiasm, Industry, and Purpose. Sometimes we hear it said that it is impossible to secure such men. I know they are scarce, but one man who possesses all these qualities is better than a dozen who do not possess all or part of them. I know of one firm who interviewed three hundred men to secure thirty whom they would accept. Success in business is nine-tenths man, and one-tenth business. You will note that of the above qualities only one pertain to the business. The other nine pertain to the man. Nine out of every ten cases where a firm fails it is because of a lack of efficiency on the part of the persons connected with that firm.

## Special Advice to Young Men

Young man, if you would succeed don't go about with "Bankruptcy" written all over your face. Develop those qualities that will make you a leader instead of a follower. Over four million boys under twenty, we are told, are at

work instead of in school, and that only half a million are in school. Where are our future leaders to come from? Isn't it easy to see that they will have to come from those now in school, except in rare cases? Every young man stamps his value on himself. There never was a time when ability was more in demand, mediocrity more at a discount, and ignorance more worthless than to-day.

Young man, ask yourself this question, "Are you preparing to offer the world your best, your next best, or your poorest?" You can only afford to offer your best, and if you are not preparing to do so, it is only a matter of a few years until you too will be going around with the "Bankruptcy" sign all over your face. Every man's face is a looking-glass, and in it can be seen his inner self. This is why the criminal will not let you look him squarely in the face if he can help it. It does not take an expert to tell by the face of a young man whether he is succeeding or failing.

There is nothing in all the world more pathetic than a man, old, weak and crippled, hopelessly trying to keep in life's race—except one, young, strong and fleetfooted, standing still.

## How Much Are Your Brains Worth ?

A man is worth \$2.50 from his chin down doing manual labor, but he is worth \$75,000 from his chin up as president of the Rock Island Railroad. Brains and character come high; brains without character, medium; character without brains is not in demand; muscle and character command perhaps \$2.50 per day; muscle without character cannot be sold at all, and character without either muscle or brains is a drug on the market.

You can work either your hands or your mind—the one takes strength only; the other requires knowledge. Your only guarantee of success, in the game for existence that we must all play, is knowledge. Your only assurance of future business success is knowledge and preparation. You must learn before you can earn. The road to success is not an easy one—you must be fitted for the journey lest you fall by the wayside. An employer can always get brawn at a few cents per hour—WHAT HE PAYS FOR ARE BRAINS.

## Have You Got Marketable Qualifications?

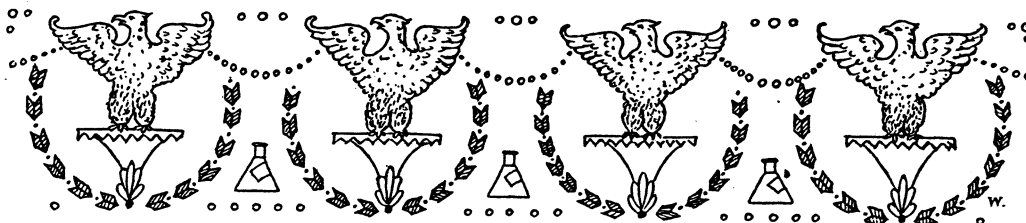
If a kind Providence ever lighted the way for anyone it is for the young man of to-day. There never was a day so easy to market your ability—the demand for men with ambition, energy, and ability, with plenty of training and preparation, always will exceed the supply.

Cut yourself out first, then make a place for yourself. Take the hobbles off your brains, loosen your courage, and give your best self a chance.

Whatever your faults are you must literally cut them out of your life or be conquered by men of less ability who are masters of themselves, therefore able to master their circumstances. That man who knows no discouragement knows no defeat.

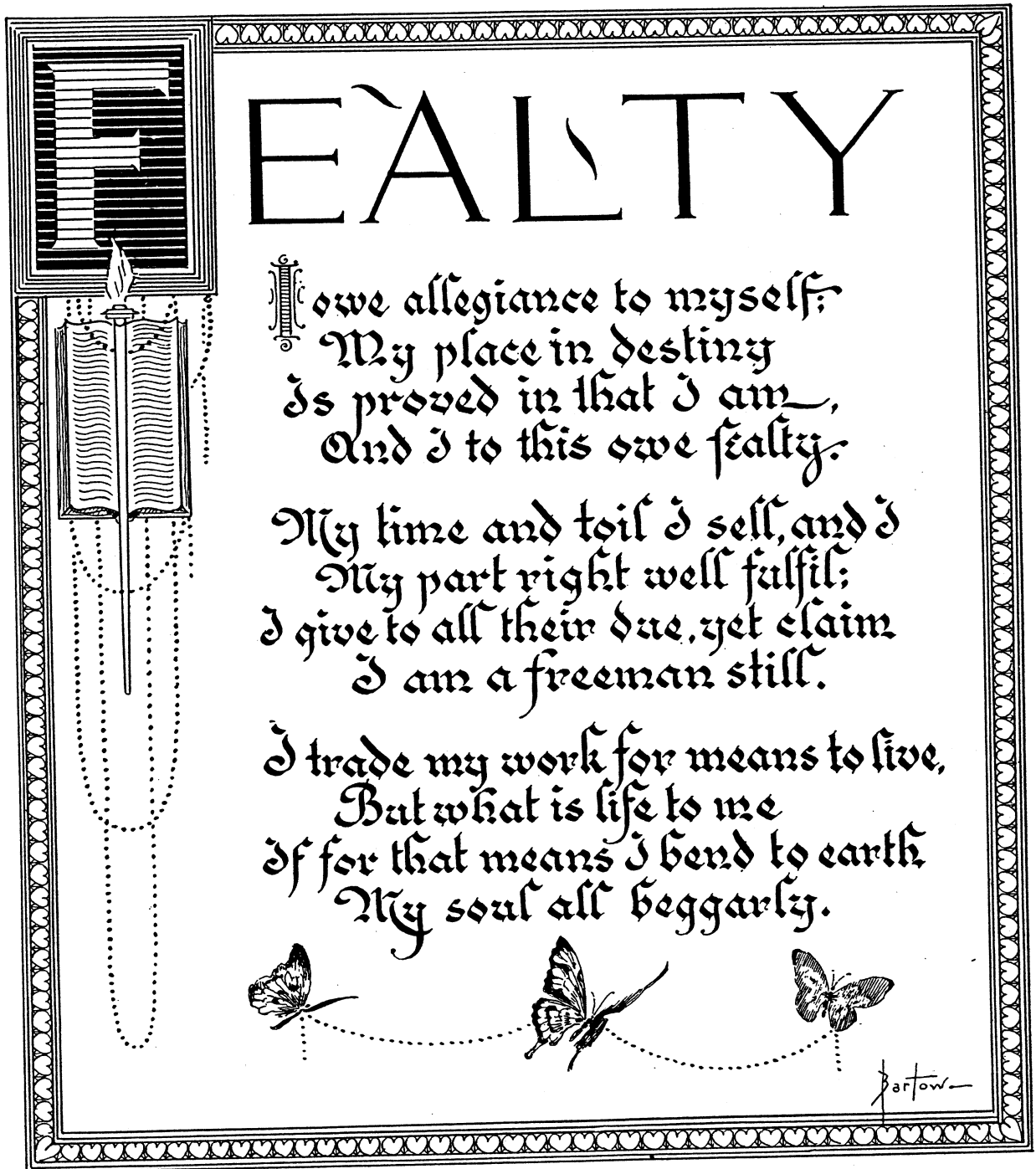
Let no young man be deceived by the glare and glitter of ephemeral achievement. True success is builded on a firm foundation; it is not for a day, but for all time.

The young man with plenty of knowledge and preparation, health and honesty, vim and vigor, industry and purpose, cannot fail, and the "Bankruptcy" sign will never be seen above his door or on his face.



Designing and Engrossing

By S. E. Bartow




**F**EALTY

I owe allegiance to myself;  
My place in destiny  
Is proved in that I am,  
And I to this owe fealty.

My time and toil I sell, and I  
My part right well fulfil;  
I give to all their due, yet claim  
I am a freeman still.

I trade my work for means to live,  
But what is life to me  
If for that means I bend to earth  
My soul all beggarly.



Bartow

# Arithmetic and Rapid Calculation

By H. Winfield Wright, LL.B.

Strayer's Business College  
Philadelphia, Pa.

## Percentage

I HAVE always found it advisable to require the student to, first, solve easy problems by Arithmetical Analysis.

This gives him a firm grasp of the proposition. He gets a clear conception of Costs, Selling Prices, Profits, Losses, etc.  
**Problem.**—A machine cost me \$36. I sold it later at a gain of 25%. How much did I gain?

**Solution (1).**—A Gain of 25% (25/100) of the Cost is exactly the same as a Gain of  $\frac{1}{4}$  of the Cost. Now  $\frac{1}{4}$  of \$36 is \$9. Therefore my Gain is \$9.

**Solution (2).**—Using \$1 as the basis, we reason as follows: If the Rate of Gain is 25/100, or  $\frac{1}{4}$ , we must gain  $\frac{1}{4}$  of one dollar, or 25 cents, on each dollar invested. Therefore on an investment of \$36 we would gain 36 times 25 cents, or \$9. This gives the same result as would be given by multiplying \$36 by 25/100, or .25, or  $\frac{1}{4}$ .

### RULE I.

To find the Percentage, multiply the Base by the Rate. Using the above problem we have:

**Solution (3).**—\$36 (Base and Cost)  $\times \frac{1}{4}$ , or 25/100, (Rate of Gain) = \$9. (Percentage and Gain.)

Now in each class of 60, one will find students who will ask why you multiply the Base, or Cost, by the Rate. They can, of course, see where the problem is as simple as the one given above, that the result (the Percentage) is really  $\frac{1}{4}$  of the Base—that 4 times \$9 = \$36. However, this does not satisfy them.

My next step would be a brief explanation and review of Ratios, Proportion, Antecedents, Consequents, Means, and Extremes. Above all I would satisfy myself that they have grasped and understand the axioms behind all this.

**Solution (4).**—Now  $\frac{1}{4}$ —the Rate—is a part of 1, just as \$9—the Percentage—is a part of \$36—the Cost. Is not  $\frac{1}{4}$  related to 1, in just the same way as \$9 is related to \$36? Let us see if we cannot get the same result by Proportion as follows:

The, Percentage : Base :: Rate : 1  
and the, Gain : Cost :: Rate : 1  
and, Gain : \$36 ::  $\frac{1}{4}$  : 1  
and, Gain  $\times 1 = \$36 \times \frac{1}{4}$   
Therefore, Gain = \$9.

Now following the rules of Proportion, did we not multiply the Base, or Cost (\$36), by the Rate (25/100, or  $\frac{1}{4}$ ) to get the Percentage, or Gain (\$9)? Why? Because the Base bears the same relation to the Percentage, as unity (1) bears to the Rate.

Whenever the Selling Price is asked for, add the Rate to Unity, when there is a Gain; subtract the Rate from Unity, when there is a Loss. Why? Now, as 1, or 100/100, or 100%, represents the Cost, the Selling Price must, because of the Gain, be  $\frac{5}{4}$  ( $1 \times \frac{1}{4}$ ), or 125/100, or 1.25, of the Cost. Because, if we by successful trading, gain  $\frac{1}{4}$  of the Cost, we must receive from the customer, the figure of original Cost plus  $\frac{1}{4}$  of the figure of Cost, or  $\frac{5}{4}$  of the Cost. The Rate now becomes  $\frac{5}{4}$ , or 125/100, or 1.25, instead of  $\frac{1}{4}$ , or 25/100, or .25.

**Solution (5).**—Percentage : Base :: Rate : 1  
and the, Selling Price : Cost :: Rate : 1  
and the, Selling Price : \$36 ::  $\frac{5}{4}$  : 1  
and the, Selling Price  $\times 1 = \$36 \times \frac{5}{4}$   
Therefore, the Selling Price = \$45

Then, when we are given the Cost (Base) and the Rate, we can easily figure the Selling Price (Percentage) by multiplying the Cost by unity plus the Rate, when we gain, and by unity minus the Rate, when we lose, while trading.

We will next discuss Equation of Accounts.

### RULE II

To find the Base, divide the Percentage by the Rate.

**Problem (2).**—I sold a desk at a profit of 20%, gaining \$4. What did the desk cost me?

**Solution (6).**—If 20/100, or  $\frac{1}{5}$ , of the Cost = \$4, 100/100 or 5/5 of the Cost must equal,  $5 \times \$4$ , or \$20.

**Solution (7).**—Gaining at the rate of 20/100, or  $\frac{1}{5}$ , means gaining 20 cents ( $\frac{1}{5}$  of \$1) on each dollar of investment. Therefore, to gain \$4, I must invest as many dollars as 20 cents is contained times in \$4, or \$20.

**Solution (8).**—Following the rule we have:—

$$\$4 \div \frac{1}{5} = \$4 \times \frac{5}{1} = \$20.$$

Next substitute 20/100, or .20, as they are each equal to the Rate used ( $\frac{1}{5}$ ).

But, why do we divide? See below:—

**Solution (9).**—By Proportion:—

The, Percentage : Base :: Rate : 1  
and the, Gain : Cost :: Rate : 1  
and, \$4 : Cost ::  $\frac{1}{5}$  : 1  
and,  $\$4 \times 1 = \text{Cost} \times \frac{1}{5}$   
Therefore, \$20 = Cost

### RULE III

To find the Rate, divide the Percentage by the Base.

**Problem (3).**—A typewriter cost me \$28. I sold it at a Gain of 7%. What was my Rate of Gain?

**Solution (10).**—As \$7 is  $\frac{1}{4}$  of \$28 (the Base and Cost), my Rate of Gain on my investment was  $\frac{1}{4}$ , or 25/100, or .25.

**Solution (11).**—If I, from an investment of \$28, gain \$7, I would, from an investment of \$1, gain  $\frac{1}{28}$  of \$7, i. e., as many dollars as \$28 is contained times in \$7. This, we can readily see, would be a gain of  $\frac{1}{4}$  of 1 dollar of Cost, i. e., 25/100, or .25.

**Solution (12).**—Following this rule we have:—

28	25
28)700	
56	
140	
140	Result, .25, or 25/100, or $\frac{1}{4}$

Why did we divide the Percentage by the Base, or Cost? The Percentage bears the same relation to the Base, or Cost, as the Rate, we seek, bears to unity.

For the, Percentage : Base :: Rate : 1 (unity)  
and the, Gain : Cost :: Rate : 1  
and, \$7 : \$28 :: Rate : 1  
and,  $\$7 \times 1 = \$28 \times \text{Rate}$   
and,  $\frac{7}{28} = \text{Rate}$

Therefore, the Rate =  $\frac{1}{4}$ , or 25/100, or 125.

It is best to go slowly while the principles of Percentage are being inculcated. Commercial Arithmetic becomes increasingly difficult from this point on, if speed is attempted here. On the other hand, if the work is carefully graded here by the teacher and most thoroughly mastered by the student, both will find arithmetic an enjoyable pastime from this period on to the end. Let the teacher teach at this stage of the game. Real teaching, here, adds to the list of the world's successful men and women. He should bring to bear—concentrate—upon this department of Commercial Arithmetic, the very best there is in him. Lackadaisical effort, here, on the part of either the teacher, or the student, adds to the world's long list of failures.

# Ornate Penmanship

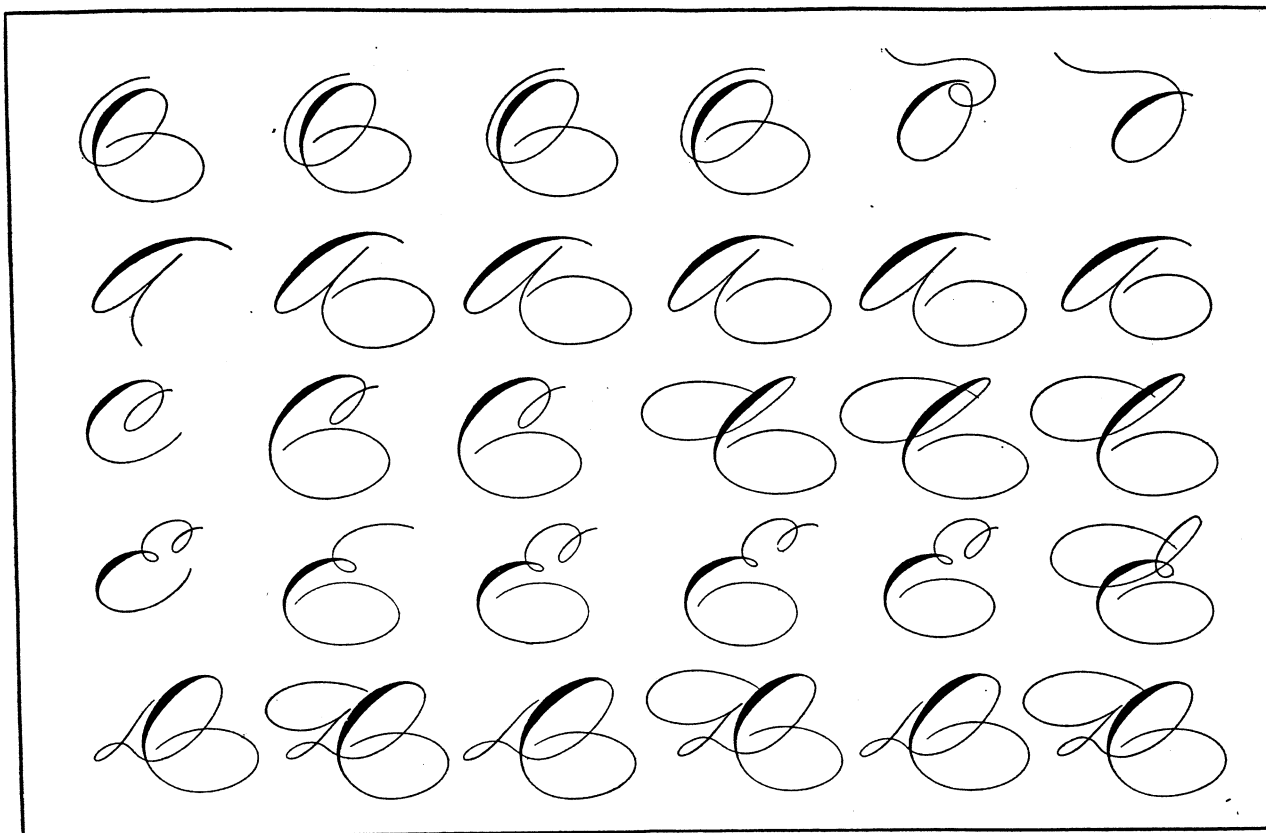
By H. L. Darner—ARTICLE No. 1

**POSITION:** The position for ornamental penmanship is very much the same as that used for business writing; possibly the body is not so much relaxed, as one must watch details more closely.

**Movement:** The movement for ornamental writing is practically the same as for business writing, although I have never seen a good movement for ornamental writing properly described, and it seems as though no two fine penmen use the same movement. The movement of course must be fast enough to get clean, firm, sharp lines and it must be slow enough so that one can watch every detail closely. In business writing one must have a certain amount of speed, but in ornamental writing we must consider the finished product and not the time which was expended upon it. Ornamental writing is a fine art and is like a beautiful painting which one admires but does not ask how long it took to produce it.

**Materials:** Use an oblique holder and a Gillott's Principality number one pen. Good ink is hard to secure and even after you get a good ink it takes a great deal of care to keep it in good shape. Through a Japanese friend, whom I met in the West, I have been able to secure a fine grade of stick India ink which I can sell at two dollars per stick. The stick is large enough to last almost indefinitely. Arnold's Japan is a very good ink.

The copies in this lesson are all based on the direct oval and the shades are very similarly placed. Do not forget to study form. I do not mean that you should try to make the letters exactly as I make them, although I think you will find these forms fairly good. I should not like to have you study the work of any one penman in particular. Find how many other good penmen make these letters and then follow all of us a little. You will in time develop your own style.



Mr. G. T. Wiswell, of Philadelphia, will return to the teaching staff of Knoxville (Tenn.) High School at the opening in September and will receive an increase in salary. Mr. Wiswell writes interestingly, saying:

"Commercial education is growing in the South, and we teachers are doing all we can to push it along. We are going to organize a State Association of Commercial Teachers at Nashville in November and a Southern Association will be the next thing in line."

Mr. M. A. Albin has purchased a half interest in the Eugene (Ore.) Business College from R. B. Miller and assumed the role of associate proprietor and principal of the Business Department on August 1st. This school has been under the management of Miller and Cleaver since 1911. Mr. Marion G. Cleaver is thoroughly experienced in business college work and will retain charge of the office administration and principal of the Shorthand Department. Mr. Albin's work as a penman is very well known to AMERICAN PENMAN readers.

# The Old Time "Professor of Penmanship"

From the Lewiston (Maine) Journal.

AS a part of the city home, parlors, or so-called "best rooms," long since went out of fashion. But in hundreds of New England towns and villages one still will find them. Rooms that are opened only when the minister is expected, the sewing circle meets or some other function of importance makes it seem desirable to reveal them in all their musty splendor.

Prominent among the works of art to be found hanging on the walls are wonderfully executed pen drawings of lions as big as Boston terriers, graceful deer blithely bounding into the space of the white bristol board upon which they were drawn, crosses of ornamental design, baskets of flowers, fantastic in outline and scheme, yet strikingly indicative of more than passing skill with pen and ink.

Garish frames of gilt, in conspicuous contrast to the severely plain effect of the blacks and whites, attract the attention and hold one spellbound as he finds more and more worth studying in the wealth of detail which characterizes these weird and wonderful pen drawings of a quarter century back.

They constitute eloquent testimonials to the skillful teachings of the former "professors of penmanship" who occupied an important niche in the New England school curriculum twenty-five years ago. To me and my classmates the "writing hour" was as much of an entertainment in preparatory school days as an hour at the moving picture show is the bad boy to-day. And how well I remember that red-cheeked young teacher and the beautifully written cards bearing his own name, that he executed there before our admiring gaze:

"Prof. W. L. Barton, teacher of penmanship, graduate of Oberlin college!"

## Gorgeous and Audacious Capitals

Such an intertwining of those initial letters, such gracefully bold curves, such audaciously striking shade lines! And all done right there on a common school desk, before our very eyes, even without cuffs to deceive us—for I recall that Professor Barton told us they interfered with the free forearm movement which was at once our envy and despair.

No matter how many looked over his shoulder, how many whispered expressions of astonishment reached his ears, that master hand never faltered, never trembled. Each capital was bold, and dashing and shaded, each small letter round and perfect. Oh! Professor Barton indeed had good nerves. And I recall the lavish hand with which he distributed diplomas at the end of the term to those whom he said were qualified to teach penmanship, I may be justified in believing that his nerve was also all right.

Ours was just about an average class as I remember it. There was the majority, those who would become legible and fairly speedy and graceful writers. Then there were the few who held a penstock as if it were a broom-handle and who would never learn to do more than scrawl an apology for handwriting. Then, too, there were the select few, probably not more than half a dozen, myself included, who showed unusual aptitude and who immediately became the professor's favorites. To us he sold all sorts of accessories including bristol board, rulers, oblique penholders and a special brand of pen, glossy ink, etc. I have since learned that any five-cent bottle of ordinary ink can be made glossy by dropping in a lump or two of gum arabic.

After we, the penmen-elect, became proficient in executing wonderfully wrought capitals and rounded small letters to the satisfaction of our teacher, he put us at work on ornamental pen drawing. It was a performance that really did require considerable skill attained through faithful hours of practice at the free-hand exercise taught by the writing masters of those days. A light penciling

was first traced on the bristol board of the most important parts of the design. This was all followed as closely as possible with ink lines. Straight strokes could be put in with the help of a ruler, but the creations generally called for much scroll work, feather stitch effects, loops and gracefully waving curves.

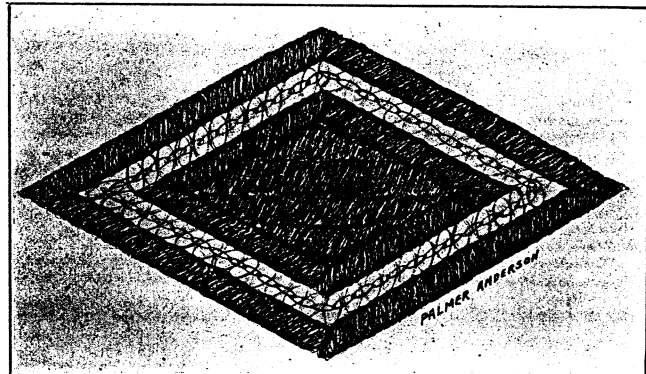
## The Noble Buck and the Art of Doting

I recall a cross resplendent with impossible flowers and the whole covered with carefully distributed dots put on with the finest pen obtainable. It took me weeks to complete that work of art. Dots! There were thousands of them, I might almost say millions. The longer I lingered in any one given space with my stuttering fingers recording those dots the darker the shading effects would be. I was proud then of that cross; am even proud to-day. And if it does not occupy a place of prominence on the walls it is safely stored away in a trunk with other boyhood mementos.

My piece-de-resistance was a noble buck. The work in that pen drawing! The body was one mass of shaded scrolls; great capital O's they resembled. If one's hand faltered, if he lost his nerve from the time he put pen to the bristol board at the neck of the animal until he finished this scroll work at the tail, the whole thing was spoiled. It was days before I dared make the attempt. My hand would tremble as I took up the pen, dipped it in the India ink and prepared to make a "professor of penmanship" getaway without scoring. But not until I had bought my seventh piece of bristol board did that all important scroll do credit to the star pupil of "Professor W. L. Barton, teacher of penmanship, graduate of Oberlin College!" Had it not been for the encouragement of my instructor I should have abandoned this work about the third failure. But he spurred me on—and sold me the bristol board at forty cents the sheet.

I fancy the money we star pupils spent acquiring skill sufficient to warrant our teaching "penmanship and ornamental pen drawing," as the diplomas read, was really thrown away, although it cannot be denied that we added materially to the contemporaneous art of the late 80's. I have small doubt that in many New England communities there are pen drawn masterpieces of boyhood days that will arouse a flood of recollections in one-time pen experts, even as the accidental bringing to light of my noble buck has aroused these.

Movement Exercise Design by Palmer Anderson, Pupil of J. A. Savage, Grand Island, (Nebr.) Business College



# How Efficient Is Commercial Education as at Present Organized?

By Charles G. Reigner, Ralston High School, Pittsburgh, Pa.



**I**N the general unrest which is the most pronounced characteristic of secondary education in the United States to-day, commercial education, that oldest and perhaps still most familiar form of vocational training, is sure to receive its full share of attention. "The demands for the readjustment of the work of the High School are insistent," says Commissioner Claxton. In the changing conception of the aim and function of education, what developments may reasonably be expected in the field of commercial training?

In a series of historical papers published some time since, the present writer made the statement that the "business school is but one other form of time- and labor-saving device in that it greatly facilitates the entrance of young men and women into clerical positions in the business world, and by its specific emphasis on those subjects directly and indispensably necessary to the prospective office clerk obviates the necessity of an extended apprenticeship which, in its very nature, arrives at its object only in a circuitous and roundabout manner." In the restricted field which the private business school seeks to occupy, few would be foolhardy enough to challenge the remarkable efficiency of its methods and product. The commercial school secured and has since maintained its position because it did and does give that kind of technical training which it professes to give.

## Beginning of the Public Commercial School

For perhaps half a century the private commercial school was the sole representative of practical training for commercial pursuits in this country. The last decade of the nineteenth century saw the first attempts on the part of public school authorities throughout the country to introduce commercial courses into the public secondary schools. The movement has grown with remarkable rapidity until to-day one finds commercial departments and courses in the high schools of most town and cities of any considerable size, while in a number of the larger cities there are segregated commercial high schools.

The one outstanding fact in this recognition of the value of business training by the public school lies in the adoption by the latter of the same purposes and aims of commercial education which characterize the instruction imparted in the private schools. The content of the work offered by the high school in the strictly technical commercial subjects is similar to that found in the private school, the methods used in securing "results" are identical so far as public school conditions allow, and the object of the instruction,—technical efficiency in bookkeeping, stenography and clerical routine,—is the same. Whether the secondary does actually obtain equally as good "results" in technical clerical efficiency as the private school is an open question and one which forms no part of this inquiry.

## Must Do More Than Train Bookkeepers and Stenographers

The problem with which we are primarily concerned here is to endeavor to ascertain whether or not commercial education in the secondary school has set for itself proper and legitimate objectives. Now, it will be conceded at the outset that the training of competent bookkeepers and stenographers is a thoroughly proper and legitimate aim. But while such training may well be considered *an* aim, is it properly *the* aim or the only aim? Common observation confirms the statement that the bookkeeping and stenographic force of any business firm constitutes but a very small fraction of the total number of persons in its employ. But fortunately we need not rely entirely on individual observation to substantiate this point. In the course of the Educational Investigation into the New York Public School System recently conducted by the Committee on School Inquiry, Dr. Frank V. Thompson, assistant superintendent at Boston, who was employed to investigate commercial high schools and com-

mercial courses in high schools, made a careful analysis of the organization of several large New York business corporations. In the case of a large retail dry goods house with a total of 5,100 employees, Dr. Thompson finds that the positions which may be considered clerical (stenographers, clerks, bookkeepers and auditors) represent but 13.8 per cent of the total number of employees. "Compare this figure with the combined items, buyers and sellers 39.5 per cent, and the result is significant. Certainly clerical training does not prepare immediately for the largest section of commercial employment, namely, selling." The conclusion is inevitable that with our present limited conception of commercial education, the secondary schools are "aiming at the preparation of boys and girls for approximately 15 per cent of the demand for commercial employees."

Now, as Dr. Thompson points out, this 15 per cent is an important and integral part of business needs. The requirements of the business world for competent stenographers, bookkeepers and clerks must be met. We must continue to train a certain number of our students in the tools by which business is recorded and expedited, but in so doing let us not deceive ourselves in the belief that we are teaching business *nor that clerical training for the 15 per cent of commercial positions is synonymous with commercial education.*

## Separate Commercial and Clerical Courses

A sharp, clear-cut differentiation of functions is undoubtedly possible hight at this point. A training which lays its fundamental stress upon the development of certain reactions and automatisms of clerical routine, whatever the immediate usefulness of such training may be, is certainly not calculated to produce habits of independent thought and action. The ultimate solution of the whole problem unquestionably lies in the establishment of separate commercial and clerical courses in our secondary schools. True commercial education must no longer have for its objective the training of clerical employees. That is properly the legitimate function of the Clerkship Course. Let it be said at once that short vocational courses, both of the industrial and commercial type, are now recognized as an essential part of a system of education which recognizes the right of every child to an education of as extended a nature as his social and economic status will permit. Under existing economic conditions it is unfortunately true that there will always be a certain number of boys and girls who must end their formal school training by the time they reach the sixteenth year, and who must consequently secure a degree of vocational efficiency sufficient to be of immediate use at a comparatively early age. A short Clerkship Course extending two years beyond the compulsory school age adequately meets the needs of this large class of individuals. With a clearly defined objective and by the employment of the psychological principles underlying habit formation, the teacher in the Clerkship Course can unquestionably in two years train his students in those clerical reactions which are necessary in the 15 per cent of commercial positions. As proof of this statement we have all the experience of the best private schools, and of the short course commercial high schools in two or three of the large industrial centers of the country.

## Theory of the Four Years' Commercial Course

If my thesis is correct it follows that the legitimate object of the four-year commercial course in the secondary school is distinctly *not*, as at present conceived, the training of bookkeepers and stenographers. The fact that its function is so conceived at present is at the bottom of the widespread misconception of commercial education. Speaking of the four-year commercial high schools of New York City (which are typical of commercial educational practices and ideals the country over) Dr. Thompson says: "In the main, in all the schools the majority of the commercial work is clerical. Facility in business (clerical) technique is the major aim. Courses of study are based upon the assumption that efficiency in the clerical arts is the major desideratum in business preparation."

Though its objective should be materially enlarged, the four-year commercial high school is a vocational school none



the less. But its vocational activities must be planned with reference to that 85 per cent of commercial positions which, as commercial education is now organized, receive no specific attention in the school. Its function, therefore, is to "emphasize the larger and more important aspects of commercial activities such as merchandising salesmanship, business organization and advertising." How commercial education is to be developed to the point where it shall be truly vocational for business purposes in meeting the really large demands of

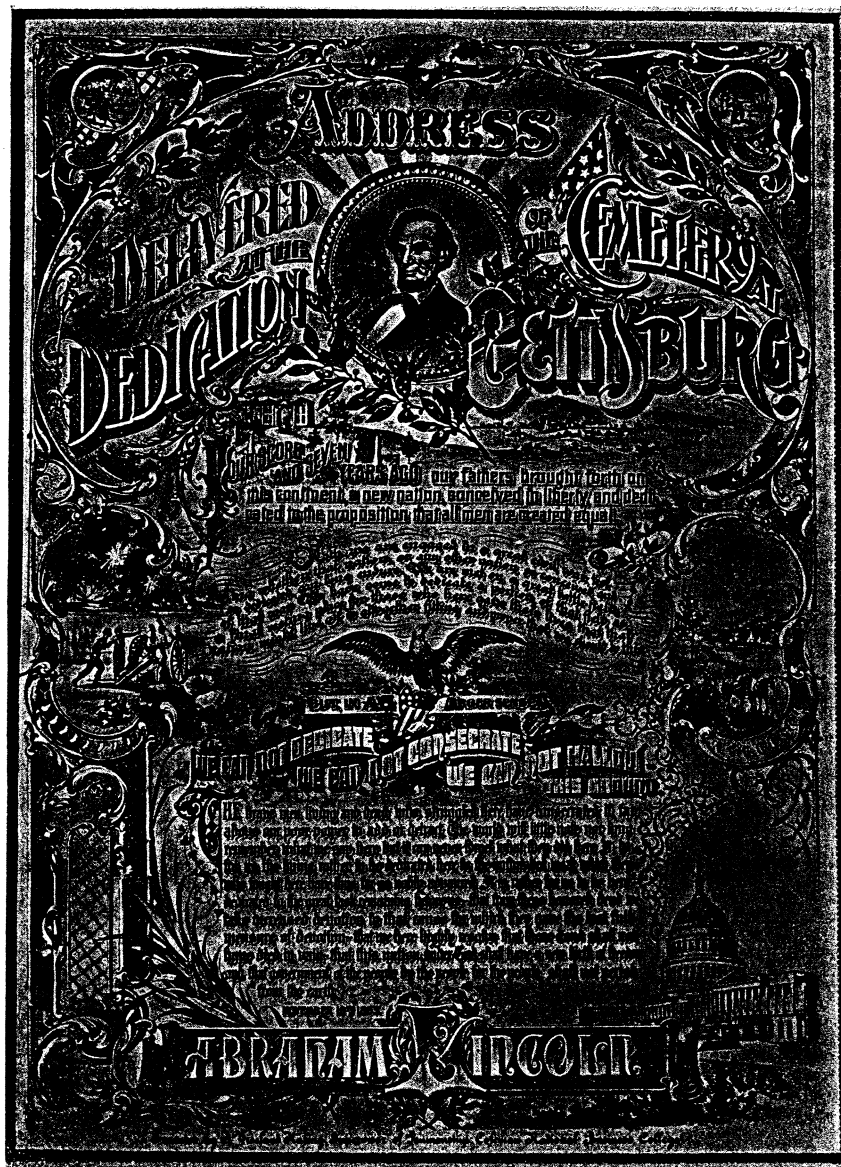
commercial life instead of limiting itself to securing technical clerical efficiency, is a problem which should command the attention of thoughtful commercial teachers in the secondary schools of the country.

**Are the Commercial High Schools Turning Out Good Product ?**

To emphasize still further the shortcomings growing out of the inadequate conception of commercial education, I quote

*Continued on page 37*

Designed and Engrossed by J. Vreeland Haring, Coleman National Business College, Newark, N. J.





## Application of Muscular Movement In Class Exercises

By A. N. Palmer

THE following letter was received from Julia M. Carrier, Supervisor of Writing of the Public Schools of Goshen, N. Y.:

"Please advise me as to the best course to pursue to obtain application of free-arm movement in class exercises. We have classes which are reasonably able to execute the drills with a good movement, but when it comes to writing words in regular work a difficulty arises. The pupils fall back into finger movement. Do you advise the writing of spelling lessons as per the enclosed sheet a good exercise to aid in freedom of movement? We have obtained some good results heretofore in this way. We would employ this only long enough to get the pupils into using the arm. Thanking you for any suggestions you may give, I am,

"Very truly yours,

"JULIA M. CARRIER."

In answer to this letter I called attention to the last edition of the Palmer Method of Business Writing, which was slightly revised from the prior edition. On page 23, Drill 3, only the two-space compact oval is used and immediately below it are the words "mine," "uses" and "sell" beginning with small letters. Two lines of each word are given and immediately below is the following, which I copied and sent to Miss Carrier in answer to her inquiry:

"When pupils make the oval fairly well they are ready to begin to apply muscular movement to words and sentences. The ovals given above are 12/16 of an inch high and the letters in the word 'mine' (called minimum letters) are about 1/12 as high, or 1/16 of an inch. Thus, these ovals are 12 times as high as the minimum letters and therefore little force is required to make the minimum letters compared with the muscular effort used in making ovals.

"To make the 'm' and 'n' round at the top the over

motion must be used, while to make the connective lines, 'i' and 'e,' the use of the under motion is necessary. In the words 'uses' and 'sell' the under motion is used in forming the first lines of all letters as well as in the connective lines. Good practice speed for these words is: 'mine' 18, 'uses' 20 and 'sell' 22 to the minute. These words should be reviewed frequently. Practising them at this stage with muscular movement will give students confidence and encourage them to use muscular movement in all written work. Other easy words may be selected from the manual and practised occasionally."

Following the above, I added these paragraphs in my answer to Miss Carrier:

"In addition to the above, I want to say that the only way to teach pupils to write with the muscular movement is to select small words, one by one, and have them written over and over until pupils see how easy it is to apply the movement to writing. Then they should be induced to write their spelling, composition and all written work with the muscular movement. Of course position is an essential step always. Any pupils who do not sit in the right position cannot use muscular movement. I do not like the plan of having pupils make long spaces between words. Those who use this plan do not obtain as good results as those who do not. Teach the pupils to make sufficient space between the letters to make all letters and words legible. Stick to the spaces given in the Method. Fifteen or twenty years ago I experimented with these long spaces until I found that in doing so I had encouraged pupils to develop a very bad habit which was difficult to overcome.

"In the words above mentioned, in connection with Drill 3, the following number should be written on a line that is eight inches long: 'mine' 5, 'uses' 6, 'sell' 8 and the little word 'use' at the end."

Specimens by Marjorie Jolliffe, a pupil of Public Schools, Bloomfield, N. J., showing student's change in penmanship in ten months, September, 1913 to June 1914. Miss Ethel Smith, Supervisor

*The Roman Empire.*

*Rome was an inland city grown by centuries of conquest. The Romans hated the sea, and despised commerce as the work*

*Rome was an inland city grown by centuries of conquest.*

*The Romans hated the sea and despised commerce as the work of slaves.*

# "Applied Principles for Developing Letters"

By H. A. Berry, Elmira, N. Y.—FIRST ARTICLE

## DRILL No. 1

**T**HE compact oval is an important factor in securing good movement and lightness of line. One should be able to make a very good copy of this drill in order to develop the following drills.

## DRILL No. 2

This is a combination of the "push pull" movement and "compact oval." The single ovals are retraced five times and the ovals were made first. After the correct slant has been established in obtaining the oval, the ovals in this drill may be made first, but as an aid in securing the correct slant for the oval the straight line drill should be made first.

## DRILL No. 3

Uniform slant is absolutely necessary. In this drill try to retain a correct slant in all ovals and straight lines. Note that the initial and ending curved strokes that appear in drill 2 are omitted in this drill.

## DRILL No. 4

We find that the letter "A" takes nearly its whole form from the three two spaced ovals. Following this, make eight single ovals across the page first, then apply the straight line drill at the base of each oval. After this has been accomplished make the "A" at the top of each oval. The oval gives us the proper direction for the initial stroke of the "A" which is quite troublesome for some. Note that the little straight

line at the top of "A" designates the proper slant for the letter. The ending stroke of the "A" curves gracefully to the right.

## DRILL No. 5

Retracing of letter forms with the proper speed is very helpful in securing confidence. These letters are retraced three times. Note that these letters are less than a space high.

## DRILL No. 6

This drill is especially helpful in correcting the heavy down stroke and straight line ending that so often occurs in developing the "A." Keep slant in mind at all times and avoid any pressure on down strokes. Six ovals are made at the ending of the "A."

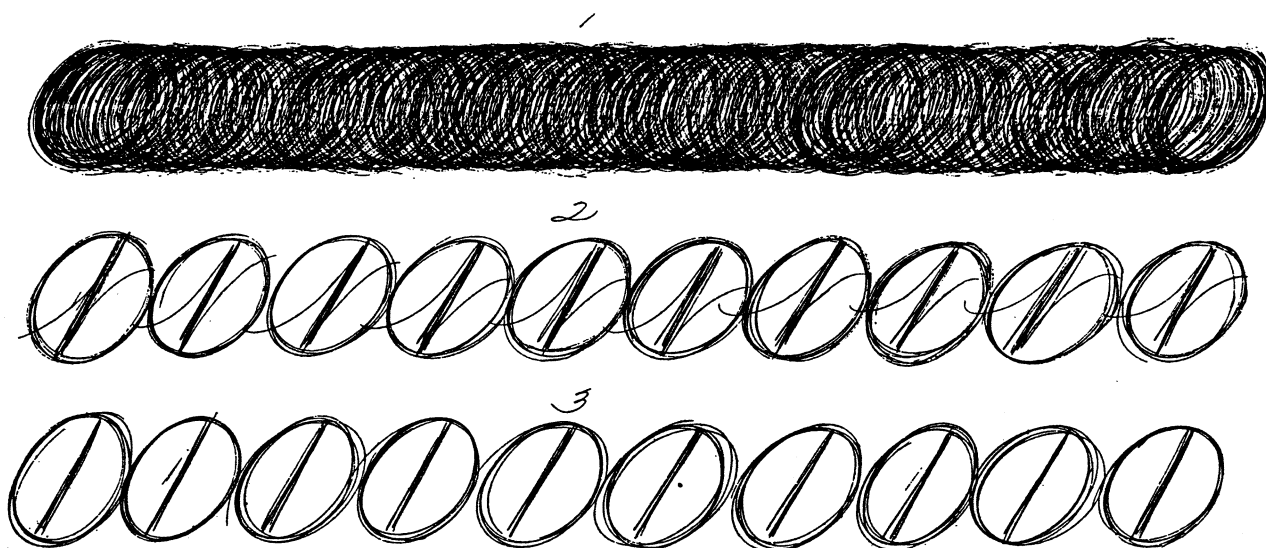
## DRILL No. 7

Make nine straight line exercises one space high first; taking great care to have the spacing between each very regular. After this has been done place a letter "A" over each one trying to retain the same slant for the retraced portion of the letter as established in the straight line drill.

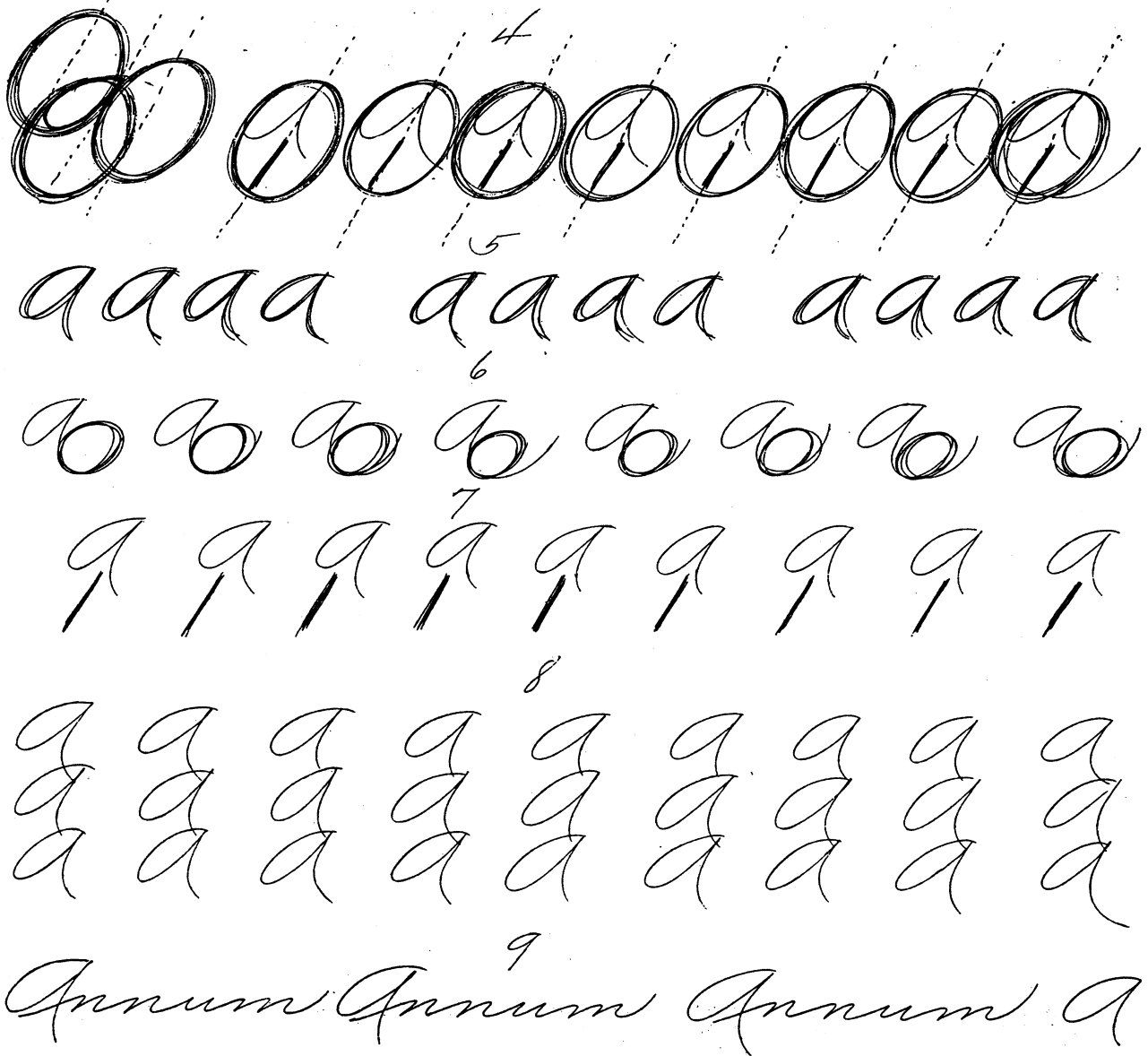
## DRILL No. 8

Read the instructions on page 25 of the Palmer Method of Business Writing and note the continuous movement used for developing a complete line of this letter. From sixty-five to seventy-five letters should be made in one minute. Try to keep spacing uniform between all letters.

## Copies For Drill



## The American Penman.



Henry Clews, New York Banker,  
Writes About the Value of  
Good Penmanship

By Henry Clews in Success Magazine

I am always ready to consider applications for positions in my office from bright, intelligent boys from sixteen to eighteen years of age. Such boys should have had a complete course in the common schools, and should have some associates that will vouch for their good conduct and integrity. In my employ there are about one hundred and fifty young men, and they were all able to answer the requirements I have stated.

I invariably ask young men to make their applications in their own handwriting, and I make my preliminary selections on the score of their chirography. I regret to say that the value of legible penmanship in this connection is often underrated in America. In England it is otherwise. There, writing of the copperplate style is insisted upon. I would advise young men seeking positions to practise good penmanship. It is a valuable thing, almost a necessity. The first position that I held in New York was with Wilson G. Hunt & Company, who had advertised for an assistant bookkeeper. I was told that I was engaged because of my penmanship. That was the beginning of my Wall Street career.

### Bad Writing Shows Selfishness

In the usual run of circumstances there are two parties to a piece of written paper, and each is entitled to a certain amount of consideration. If the writer has no regard for the opinion or convenience of the reader he may show it in his slovenly, tangled-up handwriting, while, in proportion to the opinion he desires to create, will he use care in the penmanship. Most cases of "handwriting horrible," such as is popularly believed to be a resultant of ultra mental development on the part of lawyers and other notoriously bad writers, are really a selfish disregard of the rights and comforts of readers.—R. G. Laird in Newspaper Syndicate.

# The American Penman.

27

Results from two lessons a week. Written by Pupils in Public Schools, Bloomfield, N. J.  
Miss Ethel Smith, Supervisor of Writing.

This penmanship combines  
legibility, rapidity, and endurance  
June 18, 1914. May, Darling.

I do the very best I know how  
the very best I can and I mean  
to keep doing so until the end.

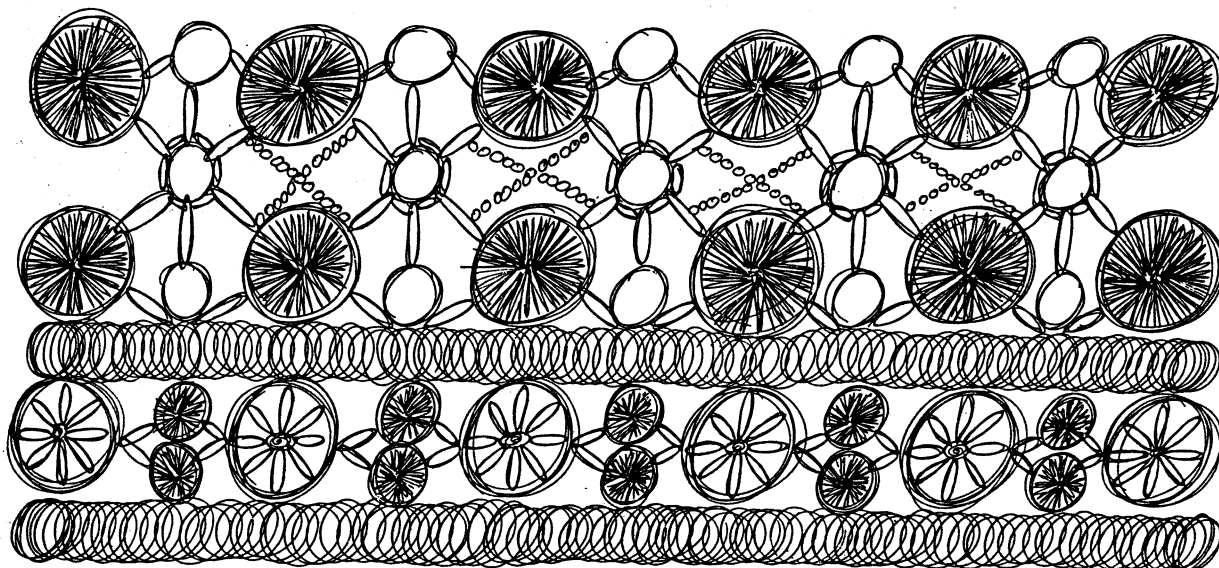
Abraham Lincoln  
Cletus B. Astopoulos June 18, 1914

It is not so much the amount of prac-  
tice, as the kind of practice that counts.

It is the constant effort to acquire pre-  
cision that leads to success in writing.

By Jessie Egan, Pupil, Public Schools, Bloomfield N. J. June 18, 1914.

Movement design by Josephine Piper, pupil of G. H. Grinnell,  
Hollman Business College, Los Angeles, Cal.



# Writing in Primary Grades

By C. C. Lister—NINTH ARTICLE

DO not neglect the daily drills on the straight line and oval exercises and a few of the first easy words at the desk. It requires patience, and successful primary grade teachers know that success with children depends upon a few things well done and thoroughly understood rather than many things attempted but done in a superficial manner.

the top and round at the bottom. Direct the practice of the word "fine" by saying "up down up i-n-e"; "up down up i-n-e." This word should be practised literally. The rate of speed to be attained is fifteen or more words a minute.

DRILL No. 1

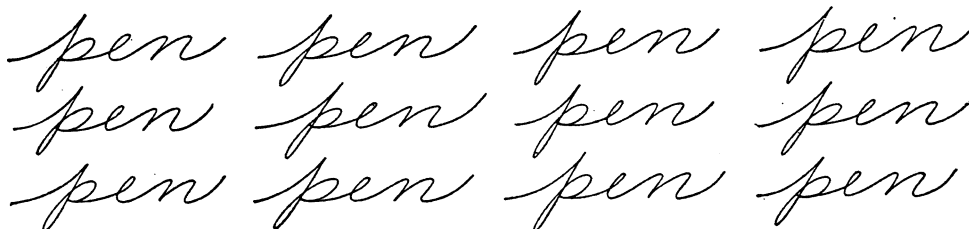
## The Small "p"

The practise on the g and y given last month serves as a preparation for the p. The top should extend higher and the loop below the line should be smaller than in g and y. Be careful not to make the p too long above or below the line. Observe how the last part of the letter is closed at the base line. The description of the motion used in making the single letter is "up down over, up," with a quick, continuous motion, except the stop at the base line as indicated by the comma. The individual letter should be made over and over until the children become familiar with the motion used in it, and can swing it off readily before writing the word "pen." The teacher should control the motion while writing the word by saying "up down over, e-n"; "up, down over, e-n." with a check at the base line before making "e-n." *Points to watch:* See that the top of the p is a sharp point and not a loop; that the loop below the base line is small; that the last part of the p is closed at the base line; that the e shows an open loop, and that there are round turns in the top of the n. Of course no teacher would ask children to watch all these things at once; she would endeavor to correct one thing at a time. This principle should apply all through the course.



The above copy is for study and practice at the blackboard.

DRILL No. 2



The above copy is for study and practice on paper.

DRILL No. 3

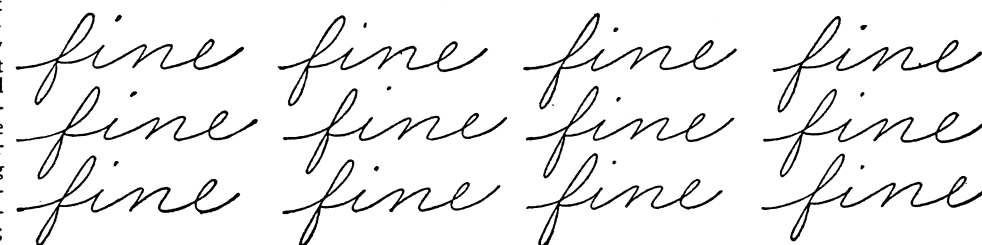


The above copy is for study and practice at the blackboard.

## The "f"

The f should be round at the top and round at the bottom. The downward stroke is practically straight. After turning at the bottom the upward line should join the downward line at the base line or a little above it—never up as high as the crossing in the upper loop. Describe the single f by saying, "up down up swing"; "up down up swing." Be sure to make it round at

DRILL No. 4



The above copy is for study and practice on paper.



Drill No. 5

The above copy is for study and practice at the blackboard.

Drill No. 6

quit quit quit quit  
quit quit quit quit  
quit quit quit quit

The above copy is for study and practice on paper.

Drill No. 7

I see my fine pen  
I see my fine pen.  
I see my fine pen!  
I see my fine pen!  
I see my fine pen!

The above copy is for study and practice on paper.

The "q"

Make clear to the class that the top of q is just like a and the top of g, and that the bottom of q is just like the bottom of f. The description of the movements used in writing "quit" is "round up, down up u-i-t." Attention should be called to the final t. Some prefer to make the final t just like the style given in the July issue. While there can be no objection to using that style of t both in the body of a word and as a final letter, most good penmen employ the final t suggested in this lesson because of its convenience.

The Sentence

This little sentence has been selected because it furnishes an application of words with which the class should be familiar. It will be apparent to the teacher that it has been our purpose all through this series of drills to require as much repetition of a few words as possible, and still introduce all the letters of the alphabet. We believe it advisable to do this rather than to have little repetition of many words. They should be written over and over until the children will take pride in showing how well they can write them.

Written by Henry F. Schrader, pupil in Packard Commercial School, New York

\$870 <sup>60</sup>/<sub>100</sub>

New York City, June 30, 1914.

On demand we promise to pay to  
F. H. Cleveland \_\_\_\_\_ or order  
Eight hundred seventy and <sup>60</sup>/<sub>100</sub> Dollars  
Value received.

A. J. Jackson and Co.

### A. N. Palmer Honored by Normal Students at Summer School in Cedar Rapids

THE following report, in part, is copied from the Cedar Rapids (Iowa) *Evening Times*, issue of Thursday, July 16:

"At an assembly of the normal course students of the Palmer summer session held in the business college auditorium Thursday afternoon, A. N. Palmer was presented with a beautiful silver loving cup, the gift of the representatives of the twenty-four states in attendance at the session.

"The presentation was made by John M. Grimm, a long-time friend and fellow worker of Mr. Palmer . . .

"Mr. Palmer's response was a modest one, he turning the praise for many of the incidents mentioned, back to Mr. Grimm and ending with a simple, full 'Thank you' to the students.

"The cup, standing ten inches high, is of simple and exquisite design. It was subscribed for by the students and purchased under the direction of a commission. It bore the following inscription:

"Presented to A. N. Palmer, author of the Palmer Method of Penmanship, by the class of 1914, teachers of penmanship representing twenty-four states, in recognition



THE A. N. PALMER LOVING CUP

of his untiring efforts to promote better penmanship throughout all educational institutions."

#### Hon. John M. Grimm's Presentation Address

Hon John M. Grimm's presentation address was as follows:

"For once in the life of Mr. Palmer he is required to keep still. Being a lawyer by profession, and as I am in possession—and possession being nine points of the law—I am in charge of the exercises for a few minutes this afternoon. The fact that I am here at your request, if you please, is the best evidence in the world of the high appreciation you have of Mr. Palmer and his methods, but the good people of this city would not be satisfied to let you go back to your homes in twenty-four or twenty-five states of this great old country of ours without telling you something of what we think of Mr. Palmer as a resident of this city, notwithstanding the fact that he is great, so great in fact, that in a measure he has left us for larger fields.

"For twenty-five years, almost, it has been my good fortune to work with Mr. Palmer in the city of Cedar Rapids, and I wish I had the power to tell you this afternoon what the real busy people of this city think of him as a man and a citizen, as well as the builder of this great institution. Mr. Palmer did not step out of the schoolroom as a student to the head of this great institution; things do not happen

that way—not often—and this is no exception to the rule. Usually the men who are found at the head of great affairs have built the great institutions up, step by step, and so in this case. I can remember when Mr. Palmer's business college could very nicely have been put into one of the side rooms of this institution.

"Mr. Palmer was always busy, and he always had faith in his work, and was always glad and happy no matter what came. He has been working, living—truly living, and radiating joy and gladness wherever he went, and it is for these loving qualities and the success that he has attained that we, of the city of Cedar Rapids, love him as we do. And he has not always worked for himself alone—not by any manner of means. Perhaps you have learned somewhere, from some one, that this is a busy little city of forty thousand people, where there is busily at work a very active and large commercial club, but I well recall, away back years ago, when the very heart of that Commercial Club was A. N. Palmer, and he was paying the expenses of the institution himself, and with that unconquerable energy of his, with that faith that never falters, and smiling all the while. He kept on hammering on the business men and merchants of Cedar Rapids until to-day we have a Commercial Club of over one thousand people, doing business for the people of Cedar Rapids on the largest, best, and most modern scale of city building. Then do you wonder that we are proud of him, not only as the author of his penmanship system, not only because he has built this wonderful school here, not only because he has endeared himself to the students of penmanship all over this country, but because he has been one of us, helping us along all of these years, and because we love him as a man?

"Now, my friend, Mr. Palmer, there is no better evidence of the love and esteem of these people who have gathered here from all corners of this great country of ours than what they are doing this afternoon. They are asking me, out of their admiration and love for you, to present to you—this token. Take it, my friend, filled to overflowing with the love and affection of these young teachers gathered here to-day—these students. I know I am but voicing their sentiments, and I am sure we hope you will live to be at least one hundred years old, and that during each and every day of these remaining years, this cup may be filled to overflowing with joy and happiness, but whatever you do 'please don't pinch it, don't pinch it, don't pinch it!'"

#### A. N. Palmer's Speech in Reply.

Mr. Palmer replied in these words:

"Under these circumstances you cannot expect much from me. As I was sitting there it seemed that my good friend, the Hon. John M. Grimm, was telling some whoppers, but as I listened I thought how graciously he tells them. Down in front of the Montrose Hotel the other night, I met some of the members of the Board of Directors of the National Order of Railway Conductors. Mr. Grimm had been sitting there talking with them, and when he left I joined them. Naturally we gossiped a little bit behind Mr. Grimm's back. Well did I recall the time when we sent, from the Commercial Club, Mr. Grimm to help keep the National Order of Railway Conductors in Cedar Rapids, and one of the members of the Board told me it was Mr. Grimm alone that kept the organization from moving to some other place. Now just what he told those people I do not know, but he must have told it wonderfully well; he must have told it vehemently, and he must have made these people see a vision. Just what Mr. Grimm has attributed to me, I shall be glad to accept graciously because it was given graciously, but no one man ever built up alone an organization like the Commercial Club of Cedar Rapids.

"Dear Friends, I cannot express myself—it is in my heart, but if I begin to talk I shall have to turn and run. As the years go on and I look at that cup, and as I bring before my mental vision the faces that are before me this afternoon, no matter what adversities I may meet, no matter what may come into my life, it shall be strengthened by this loving cup and more and more by the sentiment behind it. This shall be a reminder of your sentiment, and I feel sure that it is this sentiment which shall help me in whatever walk of life I may choose in the future. I wish I could say just what I would like to say to you, I wish I might be touched with the divine afflatus, but let me tell you what is positively true. I left New York tired. I left New York feeling



nervous. I did not like to see people. I did not like to talk to people, and when I got into Cedar Rapids, it was hot and I thought, Oh, how can I ever stand it? But I went to bed and slept soundly. I was surprised and said to myself, "This cannot be—I was so hot and tired and nervous when I came. But I confess to you I found myself in such pleasant,

congenial atmosphere that I forgot it was hot and that I was tired. I have been resting here and perhaps I have been drawing on you for enthusiasm, I think I have—I know I have—have been drawing on you for some reserve force which surely will help me in the year to come.

"Well, I thank you, I thank you from my heart."



CLASSROOM PHOTOGRAPH OF PALMER METHOD SUMMER SCHOOL, CEDAR RAPIDS, IOWA, JULY 6, JULY 31, 1914. TWENTY-FIVE STATES WERE REPRESENTED IN THE ENROLMENT



TEACHERS WHO ATTENDED THE NEW ENGLAND PALMER METHOD SCHOOL OF PENMANSHIP HELD IN BURDETT COLLEGE, BOSTON, MASS., JULY 6-31, 1914. ALL NEW ENGLAND STATES ARE REPRESENTED, ALSO NEW YORK AND PENNSYLVANIA. (TWO ATTENDING TEACHERS WERE ABSENT WHEN ABOVE GROUP WAS TAKEN.) THE SCHOOL CLOSED WITH A COMPLIMENTARY BANQUET TENDERED BY BURDETT COLLEGE.

*The American Penman.*

Flourishing and Practical Lettering by W. E. Dennis



— STRAIGHT LINE LETTER —

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz



## CLASSIFIED

Under this heading, the charge is 4 cents per word. Copy must reach this office on or before the 10th of the month. Answers addressed to "Care of American Penman" will be forwarded only for advertisements of 30 words or more, or space of one-half inch (\$1.25) or more.

### HELP WANTED

**MEN AND WOMEN 18 YEARS OR OVER** wanted for Government Jobs. \$65 to \$150 month. Parcel Post means hundreds appointments. Vacations. No Layoffs. "Pull" unnecessary. Common education sufficient. List of open positions free. Write immediately, Franklin Institute. Dept. K-195, Rochester, N. Y.

### POSITION WANTED

**WANTS POSITION AS MANAGER OF** college or teacher of penmanship, bookkeeping and Gregg Shorthand. Several years' experience. Now employed. Address, "S. J. S.," R. No. 4, Box 96, Denton, Texas.

### TEACHERS' COURSE

**TEACHERS, STUDENTS, TAKE OUR COMMERCIAL** Teacher's Course. All Commercial Branches. Summer Session. Delightful Climate. Beautiful Scenery. Catalog Free. Teacher's Agency. Teachers for Schools. Free Registration. Write. Nixon Business College, Bristol, Tenn.-Va.

### BOOKS

**EVERY PENMAN, ENGRASSER, ARTIST** and student should possess a copy of The Dennis Book. A truly wonderful and inspiring collection of the best work of this wizard of the pen, brush and quill. Bound in substantial cloth, \$2.00 prepaid. THE AMERICAN PENMAN, 30 Irving Place, New York.

### SHORTHAND TEACHERS

wanted in each city to represent me in the sale of "The Stenographic Expert." Sells on sight. Double your income. Liberal terms. Sell the book to your graduates and to office stenographers. Send for sample pages and testimonials. Do it now! **WILLARD B. BOTTOME**, Official Stenographer, New York Supreme Court, 220 Broadway, New York.

## Life Size Portrait FREE

Send me the name and addresses of 10 or more of your acquaintances that are interested in securing a college education, and the best picture you have to enlarge from, together with 25 cts. silver or stamps to pay postage, and I will send you a life size Portrait free, any size up to 16x20, if you are not more than pleased your money will at once be returned. Order at once, as this offer will not appear again.

Address  
**JAMES A. VARDNER**, Searcy, Ark.

### Books

"Business Practice Bookkeeping," by James S. Sweet, A. N. 192 pages, complete in one volume; price, \$1.50. A beautifully illustrated text on the subject of practical accounting embracing the following:

1. The Elements of Double Entry and Single Entry Bookkeeping.
2. Advanced Special Column and Branch House Business.
3. Wholesale and Commission.
4. Banking.
5. Corporation Accounting.

This system harmoniously blends Theory with Actual Business Practice, having the virtues and advantages of both. Throughout the book are many illustrations of business forms all filled in with a fine style of muscular movement handwriting.

Miss Estella Evans is to be the new commercial teacher in the Wabasha (Minn.) High School.

## WRITE STORIES FOR MOVING PICTURE PLAYS

**New, Spare-time Profession for Men and Women—One Man Makes \$3,500 in Six Months**

Owing to the large number of new motion picture theatres which are being opened throughout the country, there is offered to the men and women of to-day, a new profession, namely, that of writing moving picture plays. Producers are paying from \$25 to \$150 for each scenario accepted, upon which they can build a photo play.

**\$3,500 in Six Months**

As it only requires a few hours' time to construct a complete play, you can readily see the immense possibilities in this work. One man, who gave the idea a tryout, writes that he earned \$3,500 in six months. It is possible for an intelligent person to meet with equal success.

One feature of the business which should appeal to everyone, is that the work may be done at home in spare time. No literary ability is required and women have as great an opportunity as men. Ideas for plots are constantly turning up, and may be put in scenario form and sold for a good price.

**Particulars Sent FREE**

Complete particulars of this most interesting and profitable profession may be had **FREE OF CHARGE** by sending a post card to

## Photo-Play Association

531 BOX

WILKES-BARRE, PA.

## For Sale or Exchange

The rate for display advertisements "For Sale" or "Exchange," answers sent care of The American Penman, is 18 cents per agate line (14 agate lines to an inch) or \$2.50 an inch. Discount for three months and longer. Copy closes on tenth of month preceding title month of publication.

**FOR SALE.**—Half interest prosperous business college. Established 27 years. Gross receipts last year about \$13,000.00. Middle Atlantic State. City 30,000 with excellent tributary territory. Little competition. Splendid opportunity for man and wife. Sale will carry two principal office positions of the corporation. Possession given September 1. Address **PIERCE**, care of AMERICAN PENMAN.

**FOR SALE:** A well established business school, in a live manufacturing town of 25,000 in N. Y. Fall business already built. Reasons, health. Bargain for cash. Address, Lr., care The American Penman.

**FOR SALE, BUSINESS COLLEGE.**—One of the best known, longest established Business Colleges in Milwaukee and state of Wisconsin. Splendid equipment, fine central location, long lease in modern building. Reason for selling—ill health. Advertiser will deal with responsible principals only. Address,

### CRESS MORRIS

1000 Pabst Building, Milwaukee, Wis

**FOR SALE:** A small but prosperous business college in a Southern city of 30,000. Address "J. B.," care American Penman.

**WE STILL HAVE ON HAND A FEW** Bound Volumes containing the twelve numbers of THE AMERICAN PENMAN from September, 1912, to August, 1913, in genuine half morocco. Price \$2.75 prepaid; to teachers and school libraries, \$2.50. THE AMERICAN PENMAN, 30 Irving Place, New York.

## Mills's Correspondence School of Penmanship

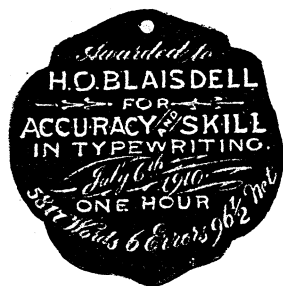
Conducted by **E. C. MILLS**, Rochester, N. Y.

If you have an ambition to improve your penmanship at home during odd moments you should send for full particulars regarding this school.

**S. E. Ruley**, who was principal of the bookkeeping department of the Winona (Minn.) Business College last year, has bought a half-interest in The Creager Business School, Louisville, Ky. Mr. Ruley was a teacher in the Creager School for four years before going to Winona, so the partners are not strangers to each other. **J. C. Hullett**, of Bowling Green, Ky., succeeds Mr. Ruley at Winona.

## 100 Words a Minute on the Typewriter Without a Single Error

**T**O Mr. H. O. Blaisdell, a Rational typist, belongs the credit for having made the best record for *accuracy at high speed* ever made on the typewriter—100% perfect, writing at an average of 100 words a minute *for one hour*. Mr. Blaisdell performed this astonishing feat in September, 1911, in a test in the Underwood Typewriter Company's office.



A little more than a year before this Mr. Blaisdell, working under the same conditions, made a record of 96½ words a minute, writing for *one hour* with but six errors. For his accuracy and skill in this performance he was awarded a gold medal by the Underwood Typewriter Company—a photo-engraving of which medal illustrates this advertisement.

### 100% Accuracy Records

In the typewriting contests for the School Championship of the Metropolitan District of New York, 1914, two Rational typists, Misses Evelyn Masloff and Lena Lustig, operating Remington machines, established records of 100% accuracy—the *highest records for accuracy ever made in a contest*.

Miss Masloff's net speed was 41.8 words a minute. The first eleven typists in this contest—whose average speed was more than 40 words a minute, and whose combined accuracy was 99.63% perfect—were all trained by the RATIONAL TYPEWRITING method. They were *all students yet in school*.

These records represent the best achievements for accuracy in both the professional and the student classes—and they illustrate the supremacy of the typist trained by RATIONAL TOUCH TYPEWRITING.

RATIONAL typists are more accurate than others because they get the right start and are trained by a scientific method that wins maximum results with minimum effort. It is universally recognized today that accuracy is of first importance. RATIONAL typists are both *accurate and speedy*.

Ask for Booklet "Points About R. T." which explains the pedagogical reasons why RATIONAL TYPEWRITING is superior to all other methods.

**THE GREGG PUBLISHING COMPANY**

New York

Chicago

San Francisco

**Bliss Bookkeeping**  
 AND  
**Office Practice**  
 Revised Edition  
 Pupils Learn to DO by DOING

Since all transactions are performed over the counter all confusion is avoided, and a splendid Office Practice Department is afforded. The teacher has an accurate check on all work.

Each of the seven offices is equipped with a different set of large books, including Special Column Books, Loose Leaf Books, Card Ledger, etc., with all of which the student must become familiar.

By a system of promotion the student goes from one office to another, finishing in the bank.

Business men to-day demand the experienced accountant.

The BLISS SYSTEM affords the experience. Splendid chapter on Civil Service. New Corporation Set.

**SCIENTIFIC TOUCH TYPEWRITING**  
 The Method That Brings Results

---

**The F. H. Bliss Pub. Co.**  
 SAGINAW - - - MICHIGAN

**Back Numbers**  
*of the*  
**American Penman**

We have taken our surplus supply of back numbers off the shelves, and wrapped them up ready for mailing. There are two assortments and we will send them postpaid to any address in the United States at the following prices:

**ASSORTMENT No. 1**  
 10 copies no two alike 25c  
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**THE AMERICAN PENMAN**  
 30 Irving Place New York

**How Efficient Is Commercial Education?**

*Continued from page 23*

again from Dr. Thompson's Report: "It is significant that business men do not point out any superiority of the commercial school (four-year high school) product over the general school product. We cannot escape the conclusion that *the non-commercial schools have a larger influence in the sum total upon business than do the special schools*, and it is an open question whether or not the general school is not giving at present more appropriate training for the major business needs. The pupil in the general high school does not get false impressions concerning business demands; he is not led to believe that clerical ability is the one essential, and in applying for a position he does not seek office work as the only business opportunity.

"It is evident that business men have had no choice of an alternative, for commercial schools have not offered anything but clerical work. During the past five years there has been a marked development of schools of salesmanship conducted within stores, and correspondence schools of the same nature. Both illustrate, so far as they go, the growing conviction that other and more important functions of business must have appropriate training."

What is needed now is some wise constructive pioneer work. How many of the 85 per cent of commercial positions which remain when the clerical positions have been eliminated have at their foundations principles of business which are susceptible of being adequately taught in the secondary school? For what commercial positions may the University Schools of Commerce reasonably be expected to prepare? What will be the nature and the content of the "new" commercial subjects? How may closer co-operation be secured between the school and the business, particularly on the competitive side?

These are but a few of the suggestive problems in the readjustment of commercial education to the larger needs of business.

**The Metropolitan Series**  
**-of Commercial Texts-**

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Munson Shorthand	Theory of Bookkeep- ing and Blank Books
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What gives a text-book the *punch*? *Ideas, clearness, and interest.*

Authors and thinkers vie with each other in forcibly expressing the importance of *Ideas*. From Garfield's, "Ideas are the great warriors of the world," to Bishop Vincent's, "There is more dynamite in an idea than in many bombs," the controlling thought in the expression of the writer's idea of ideas is,—Ideas have punch. Our text-books are replete with ideas.

*Clearness* of expression is, of course, essential, so that the student not only can understand, but so that he cannot misunderstand; or as Quintillian has it, "He not only may understand, but he must understand." Our books have all been rigidly squared with that principle.

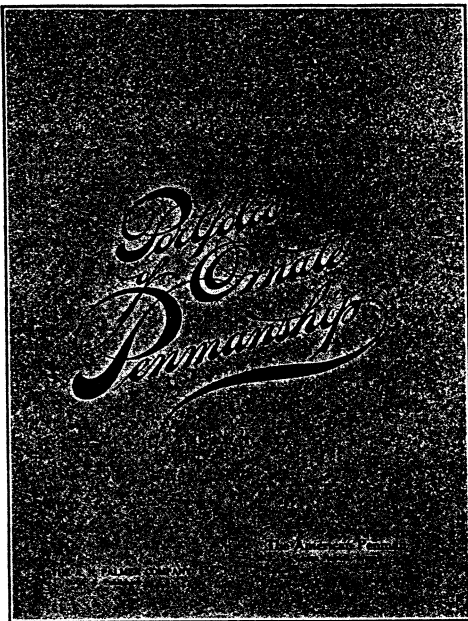
But, more than that, there is also a *compelling interest* maintained. It leads the student on by the pleasure of the conquest to pursue willingly. The victory is won through the very joy of fighting for it. Once the love of conquest is awakened, the student needs no urging.

Examine some of our Practical Text Books and you will find them not only full of *ideas* and so *clear* that the student must understand, but so *interesting* that the dullest student is aroused to enthusiasm. In short, you will realize that our books have the *punch*, PLUS.

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## Is it Better to Educate Men than Women?

"I suppose it is unnecessary to attempt to settle the question as to which is better worth educating, the men or the women. They both ought to have the fullest education that the nation and the community can afford, but if I had to decide the question and settle specifically the question as to which is better worth educating, I think I should decide in favor of the women, for the simple reason that while many educated men might tolerate an uneducated woman, I think very few educated women would tolerate for a long time an uneducated man. There is not much danger of the boys being uneducated if the mothers are educated."—*Daniel F. Houston, Secretary of Agriculture.*

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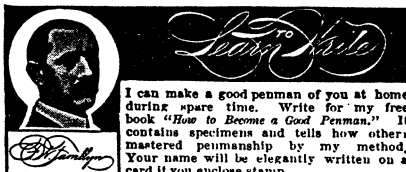
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THE PENMAN acknowledges receipt of invitations to the following:

The Second Annual Alumni Banquet to the graduates of the Vineland (Ont.) Business School, June 8.

The Twelfth Anniversary Picnic of the Northwestern Business College (Chicago, Ill.) and Alumni held in Reissig's Grove, Riverside, on the afternoon and evening of August 8.

From Mr. T. J. Risinger to attend the Old Home Reunion, Utica, N. Y., held August 3 to August 10.

Received the Third Annual Catalogue of the St. Paul's College, Covington, La., which consists of sixty pages printed on enameled and super stock with a maroon antique cover.

Twenty-third Annual Catalogue of the Oklahoma Agricultural and Mechanical College, Stillwater, Okla., containing announcements for the school year 1914-1915. This is a very extensive book of 204 pages printed on regular book paper.

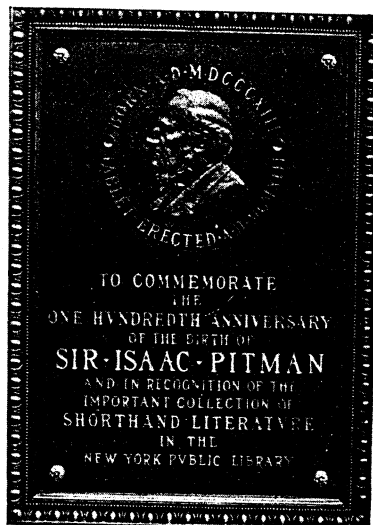
Catalogue of the Bryant & Stratton Business College, Providence, R. I. A very neat booklet of 36 pages, printed on ivory coated paper with a dark gray antique cover in two colors.

Booklet of the Brockton Business College Summer School, announcing five weeks' session from July 20 to August 21; consisting of 16 pages heavy enameled paper printed in two colors. The half-tone illustrations appear in a light orange color, and are very striking.

The Canary and Blue issued by the Allentown (Pa.) High School, and dedicated to the Class of 1914. This issue of the Canary and Blue which is published monthly by the students of the Allentown High School, shows much ability on the part of its editors. It consists of 86 pages on fine enameled paper with a white-linen finished cover printed in gold.

Tablet to Sir Isaac Pitman in the New York Public Library

(Plate received too late for publication in August issue.)



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Indispensable Instruments of Progress and Perfection in Penmanship



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No. 604 E. F. Double Elastic Pen



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Miss Anna Stillwagen, of Utica, N. Y., will teach shorthand and typewriting in the Thomas Business College, Waterville, Me.

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A system of bookkeeping problems, presented through graded units, that is as novel as it is scientific and practical. This new course is arousing enthusiasm everywhere.

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A book that sets a new mark in word-study texts. Several weak imitations have already appeared. SEE THE ORIGINAL BOOK.

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## REAL TEACHERS

Will you need a real teacher in September? Or another besides those you now have?

The MICHIGAN BUSINESS AND NORMAL COLLEGE of Battle Creek is what its name implies, *business* and *normal*. Young men and women are *taught* how to *teach*. They are trained in business by an expert, who has succeeded in the business world and in the school room.

Some excellent material is now being prepared. Several will be ready for the fall opening. They will go out as real teachers of penmanship, bookkeeping, shorthand, typewriting, English, etc.

No commission; genuine ability, the one and only basis of deciding fitness. Moreover, the recommendation is given by personal knowledge, gained by daily contact with the candidate.

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**C. J. ARGUBRIGHT, President**  
BATTLE CREEK, MICH.

### A Valuable "Tip" For All Who Use Typewriters

Would you like to know a very simple method by which you can always know *exactly how far your line of writing is from the bottom of the page?* Then listen to the following idea, suggested by Mr. William C. Lee, of Washington.

"Insert the paper in the machine so that the left edge of the paper is beyond the left-hand end of the cylinder—just enough to be visible. Then, when the end of the page approaches, the writer, without turning up the paper, can always see exactly how far he is from the bottom of the page."—*Remington Notes.*

### British Said to be Best Penmen

The English are said to produce the best handwriting of all nations; the Americans come next; the French write badly, especially the ladies; the Italians very poorly; the Spaniards scarcely legibly. The two last named nations continue to use many of the contracted letters, abbreviations and ornamental lines and flourishes which were common in most European countries a century ago.—*London Mail.*

By D. Beauchamp, Montreal, Canada





Amanda Hagenstein, of Askley, Ia., will teach shorthand and typewriting in the Penn School of Commerce, Oskaloosa, Ia.

Arthur L. Ross will have charge of the commercial work in the Nashua (N. H.) Business College.

Miss Angie L. Pulsifer, for several years in charge of the commercial work of the Morse High School, Bath, Me., will teach penmanship in the Brockton (Mass.) High School.

C. E. Norris, last year with the Hadonfield (N. J.) High School, will have charge of the commercial work in the Bulkeley High School, New London, Conn.

Miss Florence M. Holmes, of Kingstons, Mass., is a new assistant commercial teacher in the Attleboro (Mass.) High School.

Miss Fidelia Van Antwerp, last year with the Wauwautosa (Wis.) High School, is a new assistant in the Township High School, Joliet, Ill.

E. C. Stotts, formerly with the Danville (Va.) Business College, is now with the Wheeling (W. Va.) Business College.

A. C. Woolard, of Wichita Falls, Tex., is to teach with the Wichita Commercial School during the coming year.

Miss Ida M. Dearborn, who has been principal and proprietor of the Stillman Business College, Danbury, Conn., for two or three years, has sold the school, and is to be in charge of the commercial work of the Stockbridge (Mass.) High School.

W. H. Wherley is the new commercial teacher in the Sioux Falls (S. Dak.) Business College.

Miss Lida E. McKee will teach shorthand and typewriting in the Pequod Business School, Meriden, Conn.

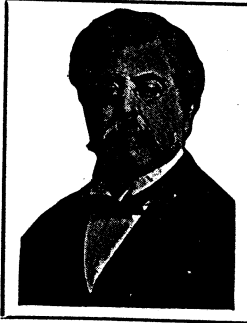
Miss Annie B. Brown, Stafford, Conn., formerly supervisor of penmanship at South Portland, Me., is to have charge of the commercial work in the Presque Isle (Me.) High School.

W. C. Olver, last year with the Bloomsburg (Pa.) High School, is to be one of the new commercial teachers in the Paterson (N. J.) High School.

### Foreign Students in America

Nearly 800 European students are in American colleges. Great Britain and Ireland are represented by 212 students; and Germany, herself the mecca of the studious, sends 122. The others, in order of numbers, are: Russia, 124; France, 45; Sweden, 41; Italy, 38; Austria-Hungary, 34; Switzerland, 29; Norway, 26; Greece, 22; Spain, 20; Netherlands, 19; Bulgaria, 15; Roumania, 6; Belgium, 4; Portugal, 3; Montenegro, 1. Even Australia and Africa have students at colleges in the United States. There are 56 students from New Zealand. Africa is represented by 15 from Egypt, 2 from Liberia, and 44 from South Africa.

From American possessions 434 students came to college in the United



The order just received for the coming year means that Barnes' Shorthand will have been taught in the

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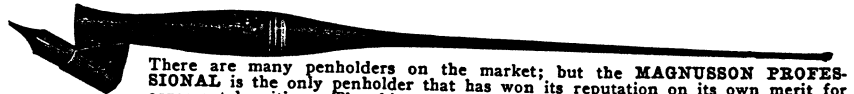
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12 Inch Inlaid	.....	\$1.00
12 Inch Plain	.....	.50
8 Inch Inlaid	.....	.50
8 Inch Plain	.....	.25

**A. MAGNUSSON**  
QUINCY ILLINOIS

States, 108 from Hawaii, 215 from Porto Rico, and 111 from the Philippine Islands.

Altogether there were 4,222 foreign students in American colleges and universities in 1913. Of single countries Canada has the largest representation—653. China and Japan are not far behind—there were 594 Chinese students and 336 from Japan attending colleges in the United States in 1913. Of the other Oriental or Asiatic peoples, India is represented by 162 students, Turkey by 143, Korea by 13, Persia by 21, and Siam by 13.

Latin America was strongly represented. Cuba sent 209; Costa Rica, 29; Guatemala, 15; Honduras, 12; Nicaragua, 18; Panama, 28, and Salvador, 19. Mexico heads the list with 223 students. From South America, Argentine sent 43 students; Brazil, 113; Bolivia, 3; Chile, 12; Colombia, 37; Ecuador, 16; Paraguay, 2; Peru, 25; Uruguay, 2, and Venezuela, 7.

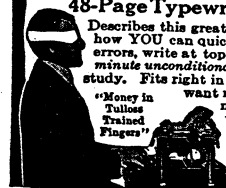
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FOR GOOD  
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SPECIALTY**

**Ability *plus* Opportunity**

You may possess fine ability, but without the right opportunity your success will be limited. Many have found their opportunity through us, and will assume positions of greater responsibility this September. We stand ready to help you climb higher in your profession—now or in the future. Many late vacancies will be reported to us in September and October. If you are available, be sure to write us now. We serve the best interests of teacher and employer.



**THE SPECIALISTS' EDUCATIONAL BUREAU**  
ROBERT A. GRANT, Mgr. WEBSTER GROVES, ST. LOUIS, MO.

**FINISHING STRONG**

This is written July 31. We approach the close of the season with a very remarkable record of choice positions secured for our clients. These include, for the last month, these high schools: Concord, N. H.; Phoenix, Ariz.; Danbury, Conn.; Springfield, Mass.; Philipsburg, Mont.; Paterson, N. J., and Cincinnati, Ohio. Also these private schools: Spencerian School, Cleveland; New Jersey Military Academy, Freehold; Brown's Business College, De Kalb, Ill.; Mankato, Minn., Commercial College; Northwestern Business College, Spokane; The Magnus School, Providence; Merrill College, Stamford, Conn.

September always keeps us busy filling vacancies that occur. "The last day in the afternoon." Let us help you. "No position, no pay" is our motto.

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(A SPECIALTY BY A SPECIALIST)

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**POSITIONS BY WIRE**

We fill many emergency calls by telegraph. First-class commercial teachers are always in demand. Vacancies are reported to us almost every day in the year. We want your name on our OPPORTUNITY REGISTER.

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for COMMERCIAL TEACHERS**

117 commercial teachers attended our Summer School in July. 47 members of this class entered the school between September and July to study the commercial texts under our teachers. Quite a number of last year's summer school class returned this year and brought their friends with them. We are now registering prospective commercial teachers who will enter in September or later in the school year for thorough study of commercial texts and methods of teaching. Write for our bulletin, which gives full particulars.

ROCHESTER BUSINESS INSTITUTE - - ROCHESTER, N. Y.

**Western Positions for Commercial Teachers**

For Public Schools, Normal Schools and Colleges.

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**ALBANY TEACHERS' AGENCY, Inc.**

We place many Commercial Teachers in good positions each year. Our record for twenty-four years tells you *why*. Send for Bulletin. 81 Chapel Street, Albany, N. Y.

**Personal and News Notes**

Miss Ethel R. Colley, of Philadelphia, is to be the new commercial teacher in the Woodstown (N. J.) High School, during the coming year.

S. D. Green, last year with the Trenton (N. J.) High School, will be in charge of the commercial work of the Reading (Pa.) High School.

Miss Margaret Pearsall, of Albany, is a new assistant commercial teacher in the Albany High School.

Miss Ethel M. Straw, of Salem, Mass., will have charge of the commercial work in the Skowhegan (Me.) High School, during the coming year.

William H. Smith, of the Drury High School, North Adams, Mass., has been made head of the commercial department of the Medford (Mass.) High School.

G. L. White, of the Palmer School, Philadelphia, is to have charge of the commercial work of the Magnus School, Providence, R. I.

Charles E. Lucas returns to the Martins Ferry (Ohio) High School, for the coming year to have charge of the commercial work.

Miss L. Mildred Smith, private secretary to President H. H. Frost, of Grand Prairie Seminary, Onarga, Ill., has been made teacher of shorthand in that institution.

E. Young is a new shorthand teacher Melchior's Tri-State Business College, Toledo, Ohio.

Miss Bertha Lewis is a new commercial teacher in the Braintree (Mass.) High School.

Miss Louise H. Smith, of Brookline, Mass., is to teach commercial work in the Salem (Mass.) High School during the coming year.

Miss Louise K. Bowdish, of the Lansing (Mich.) Business University is a new shorthand teacher in the Behnke-Walker Business College, Portland, Oregon.

Miss Carrie Haller, of Cumberland, Md., is a new shorthand teacher in the Sharon (Pa.) College of Commerce.

C. A. Bricker, of the Rider-Moore & Stewart School, Trenton, N. J., will have charge of the commercial department of the Danbury (Conn.) High School.

Miss Jennie L. Skinner, of Springport, Ind., will teach shorthand and stenotypy in the Lansing (Mich.) Business University.

A. L. Grinnell, of the Cedar Rapids (Ia.) Business College, will have charge of the commercial department of the Fremont (Neb.) High School.

J. L. Davitt, last year with the Clinton (Mass.) High School, will be assistant commercial teacher in the New Britain (Conn.) High School.

A. R. King, of Beatrice, Neb., is to have charge of the commercial work of the Northwestern Business College in that city.

Bad Penmanship an Affectation  
by Some Great Authors

The name of the man that does not write his name clearly is legion. Gellert used to tell students attending his lectures that it was their sacred duty to practise their handwriting as much as their style; indeed, they should pay more attention to it. Goethe profited by this instruction; he then took pains to write a concise, regular hand in his letters, as though he were copying a composition for a prize. But a careless, slovenly hand does not always indicate muddly thinking. Some, having read that the penmanship of certain famous men were well-nigh unreadable, look upon illegibility as a mark of genius and do their worst, as though their thoughts outstripped their ability to set them calmly forth.

The affectations of human beings are numberless. As in other affectations there is here an utter disregard for the convenience of others. The offender will not be rebuked. Even when a correspondent, unable to read the signature, cuts it out and pastes it on the envelope of reply, the recipient is not disquieted.

After all, the chief purpose of handwriting is to communicate thought to give or ask information. When the reader cannot acquaint himself with the thought, though it be as noble a one as Herder asked for on his death bed; when he cannot make out what the writer wishes to know or intends to do, the letter might not better have been written.—*Boston Herald.*

Willard B. Bottome, of New York, stenographer of the N. Y. Supreme Court and author, delivered a lecture at Clarksburg, W. Va., on July 25, before the West Virginia Shorthand Reporters' Association on the history of shorthand.

L. Applegate, of Covington, Ky., will be supervisor of penmanship during the coming school year in Southwestern State Normal School at California, Pa.

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Nine large, fine quality cards with your name written in our best ornamental style. One-half dozen pen flourished cards, all different designs, with name finely lettered in. One large flourished Card, bird design—postal card size—with name inserted. This whole lot only 25 cents postpaid; value 50c. Limit, one offer to a new customer.  
1c. and 2c. U. S. stamps and Canada Silver or Postal Notes received. Zaner and Palmer highly commend our work. Address  
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If you are interested in Penmanship or Freehand drawing write me for terms on my mail course, price list of supplies, etc.

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Special department for Commercial teachers. The demand greatly exceeds the supply. Write us immediately if you wish advancement.  
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Has an excellent list of teachers, many with College Training. Calls for good teachers coming in. Schools wanting better teachers and teachers wanting better positions should write us. "The Agency That Gets Results."  
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Use our service because we make a painstaking search for the position that will just fit you. A teacher congenially placed is permanently placed, an advantage to both school and teacher. NOW is the time to enroll in order to have an early choice of the many excellent calls we always have at this season of the year. No registration fee. Good Teachers for Good Schools.  
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W. H. Jones, Mgr., Columbia, S. C.

**SPECIALISTS' DEPARTMENT** — Unprecedented demand for commercial teachers. The South covered. Expert representation. Get booklet, A Plan, telling all about Southern schools.

**GET ACQUAINTED!**

This fall Francis B. Courtney begins a "get acquainted" campaign to make known the fact that the

**Courtney School of Penmanship  
by Correspondence**

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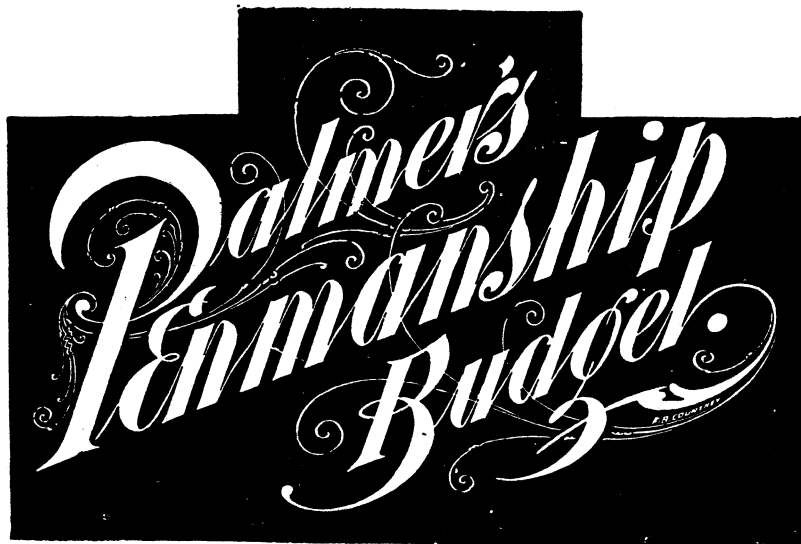
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7B<sup>1,2,3</sup>  
8A<sup>3</sup>

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Vocal Culture -   
Tone Relationship - Introducing #1  
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